DOCUMENT RESUME

ED 054 115 SP 007 298

TITLE	Teaching Music. A Guide for Teachers, Grades 1-6.
INSTITUTION	Fairfax County Schools, Va.
PUB DATE	Mar 68
NOTE	141p.
EDRS PRICE	EDRS Price MF-$0.65 HC-$6.58
DESCRIPTORS	*Curriculum Guides, *Elementary Grades, *Music Education

ABSTRACT

GRADES OR AGES: Grades 1-6. SUBJECT MATTER: Music. ORGANIZATION AND PHYSICAL APPEARANCE: The guide is divided into five topic sections. Section titles are "Listen," "Sing and Play Instruments," "Move to Music," "Read and Write Music," and "Create." The guide is printed and perfect-bound with a paper cover. OBJECTIVES AND ACTIVITIES: Each section contains a list of objectives for that area of music education and several suggested lesson plans. Activities in each plan are outlined in detail. There is no designation of specific grade level for any area of the curriculum or any lesson plan. INSTRUCTIONAL MATERIALS: Materials needed for an activity are listed with the activity description. In addition, the guide contains the music for numerous songs and pictures and descriptions of musical instruments. There are lists of materials for each section and an extensive list of materials, equipment, and sources in an appendix. STUDENT ASSESSMENT: No mentio (RT)

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TEACHING MUSIC

A Guide for Teachers

GRADES 1-6

March 1968

Fairfax County Public Schools
Department of Instruction
Fairfax, Virginia

SP007298

Acknowledgments

The curriculum guide in music for the elementary school has been developed by the cooperative efforts of many people. Each teacher in the County had the opportunity to make recommendations by means of a questionnaire during the school year. Committees of teachers, principals, and consulting teachers participated in a summer workshop to plan content, decide format, and select materials in June 1966. Mrs. Adeline McCall, Supervisor of Music, Chapel Hill, North Carolina, served as consultant.

Music has always had an important place in the curriculum of the comprehensive schools in a democratic society. Those of us who believe that music should be an integral part of public school education in America today and in the future, have our convictions considerably strengthened by the knowledge that music makes its most important contribution to individual growth. This results when music becomes a part of the daily living experience of all members of a society irrespective of their economic or social status.

Music is a vital force in education for citizenship for all children, and is a means of expression and understanding of the ultimate moral and spiritual values of the culture which are transcendent but permeate the entire structure of life.

This music guide was designed to aid the teacher in providing significant living experiences in the elementary classroom, and aesthetic growth for all students as individuals within the setting of their culture.

It is sincerely hoped that every teacher will find this guide an aid in his quest to provide a rich and meaningful music education for every child.

E. C. FUNDERBURK

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We Believe—

Every child has the capacity to understand, appreciate, consume or create music to some degree. All children should have the opportunity to discover their innate talents, and to use them in a measure which is commensurate with their individual interest and motivations

Music is an inescapable part of daily living. It is more important today, than ever before in the history of mankind, that our schools exert every effort to create a musically literate society

Music provides a unique means of self expression and personal creativity in a society which is becoming increasingly mechanized

Music, as a means of self-expression, mirrors and reflects the social environment which gives it birth. The understanding of music promotes an understanding of our own, as well as other cultures, present and past

Music promotes harmonious relationships in the home, the school, the community and the world

Music is interrelated with the total curriculum.

Our Objectives Are—

To reach every child through music and to give an added dimension and enrichment to his present and future life

To foster the realization that every individual possesses the need for spiritual growth and that moral and spiritual values are inherent to music

To foster and nurture the artistic talent of every child through the acceptance of the concept of music as a part of daily living

To provide encouragement, direction, and the means for the musical development of the exceptionally talented child

To provide a variety of musical experiences, individually and collectively, in the areas of singing, listening, rhythmic activities, music reading, vocal and instrumental performance, and creativity.

SUGGESTED SEQUENTIAL LEARNINGS FOR ALL AREAS OF MUSIC

LISTEN	SING and PLAY	MOVE	READ and WRITE	CREATE
to sounds in the daily environment for direction of melody as it goes up, down, high, low or remains the same for changes of tempo (fast-slow) for variations in dynamics (loud-soft) for harmonic texture for rhythm and rhythmic patterns and for mood and style and tonal imagery tonal pattern (short melodic figures) to identify various instruments to recognize performance media to become acquainted with many types of music to identify compositions from various periods of musical history for form in music (structure ABA, ABAB, ABACADA) to the works of a variety of composers and learn to recognize their styles	with a pleasing and musical tone quality with accurate pitch in unison and parts with clear enunciation, and articulation with ease and understanding with appropriate phrasing, nuances, and expression of musical ideas different kinds of instruments — percussion, melody and harmony from the musical score, beginning with simple picture notation, progressing to more complex melodic and rhythmic scores songs and a variety of melodies on bells, xylophones, small wind instruments, recorders, piano, organ accompaniments with voice, on resonator bells, autoharp, guitar, ukulele, piano and organ	with rhythmic response, and with increasing complexity of movement with free response to music heard folk tune waltz minuet ballet symphony using entire body to express many different rhythms, moods, tempi, and musical forms with directed response as in folk dances, marches, round dances, and square dances	written music to relate sound with visual symbols by relating melodic and/or rhythm patterns to written music notation by relating written music notation to melodic and/or rhythm patterns by relating written notation to a specific pitch, or pitch sequence and rhythm values in unison and in parts melodically and harmonically writing or putting music on paper or blackboard is the inversion and natural concomittant of playing and singing music	movements songs simple instrumental compositions simple accompaniments, counter melodies improvisations variations a variety of sounds

SECTION I

We teach children to—

Listen

SECTION I: LISTENING

We Encourage Children To—

LISTEN:

for mood and general impressions;
for melodic contour;
for dynamic contrast;
for similarity of musical phrases;
for nuances and articulations.

FOLLOW:

the melodic line;
the changes of tempo;
the rhythmic pulse;
the musical form.

RECOGNIZE:

musical punctuation through identification of phrase, sentence, and period;
harmonic progression and structure;
the use of accents to emphasize punctuation;
instruments and the relationship of size to pitch;
style and form.

RELATE:

music to the rhythm of daily living;
to other subject areas.

SECTION I: LISTENING

LISTENING is the beginning of all musical experiences. It involves continually "attending" to what is heard. It provides the basis of musical growth in:

learning to appreciate music of various styles and types;
gaining knowledge of the elements of music;
understanding our musical heritage and the music of other cultures;
analyzing of form and structure;
identifying instruments by sound;
developing good concert manners.

WHY

Music is a communication skill and an aural art. Its medium is sound and it must be heard to exist. Listening is the most important element in the development of active musical participation as an intelligent consumer, or an artistic performer.

WHEN

During the regularly scheduled music period;
At any time during the day when the teacher directs the attention of the children to specific sounds in their environment or to music itself;
Whenever music is played or performed.

SECTION I: LISTENING

WHAT

Sounds in the environment

Elements of music:

- melody
- rhythm
- tempo
- tonal quality
- harmony
- phrase
- pattern
- accent
- mood

Structure

Types of musical composition, such as:

- program music
- story music
- chamber music
- suites
- symphonies
- dance (ballet, folk)
- operas
- operettas
- musical comedies
- tone poems
- oratorios

Medium and quality of performance

- solo
  - vocal
  - instrumental
- ensemble
  - vocal
  - instrumental
  - combined

SECTION I: LISTENING

HOW

Create a good climate for listening by:

- having children sit in a comfortable position
- choosing a time of day relatively free of interruptions and noises outside the classroom
- approaching the lesson with sincerity and enthusiasm; being attentive yourself.

Identify specifics for listening.

Take advantage of children's natural couriosity to learn about music and musical instruments.

Repeat listening experiences.

Involve the children actively through:

- moving to music
- singing melodies and themes
- playing instruments.

Following up a listening experience whenever possible through correlation with other subjects (social studies, reading, language arts, drama, art, creative movement).

SECTION I: LISTENING

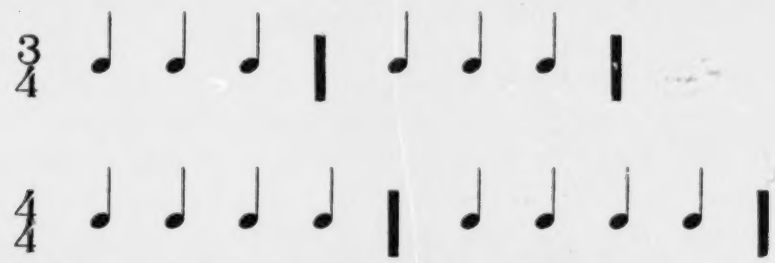
SUGGESTED LESSON PLANS

LISTENING
METER

LISTENING TO IDENTIFY METER — 3/4 and 4/4

Example — "Skater's Waltz", Waldteufel

1. As children listen for the first time, have them respond to the pulse by swaying.
2. At a later time, ask them to show the strong beats as they feel them with some appropriate movement (tapping, clapping, nodding, swaying, etc.)
3. Discuss the number of light beats between the strong beats.
4. Show the children the two charts below:



5. Have them choose the one that fits the music.
6. Have them recognize the simple duple and triple meters.
7. Play the waltz again to see if the 3/4 pattern fits the music.
8. Play some other waltz. See if the children recognize the 3/4 pattern by indicating the beats.

   3/4 Rhythms

   Waltz from "The Skaters" by Meyerbeer, Adventures in Music, Grade 2

   "Skating" by Rullak, R.C.A. Victor Rhythm, Album 2
9. Compare the waltz to compositions in duple meter.
   It is suggested modern dance forms also be used, such as the fox trot, Latin-American, and contemporary dances.
10. Provide additional listening experiences for identification of rhythms.

    4/4 Rhythms

    Andantino from "Raymond Overture", A. Thomas, R.C.A. Victor Listening Album 2

    Viennese Musical Clock from "Hary Janus Suite," Zoltan Kodaly, Adventures in Music, Grade 2

    Gavotte by Gossec, R.C.A. Victor Listening — Album 4

    Gigue in B^{b}, by Corelli, R.C.A. Victor Rhythm Album 4

SECTION I: LISTENING

LISTENING IMAGERY

LISTENING FOR TONAL IMAGERY

Example — "The Bee" — Franz Schubert, R.C.A. L-III, Record No. 41-6121

Discuss the sounds that would suggest a bee.
Compose a short song about a bee, and make up some bee movements.
Play the record "The Bee" and tell the children to listen to the way in which someone else composed a musical picture of a bee.
Compare the musical characteristics chosen by the composer with those selected by the class.
Listen again to "The Bee."
- What are the obvious similarities between the two compositions?
- What are the obvious differences?
- How can the children dramatize the music through movement?

Play other recordings to hear a variety of sounds in nature.
- "Etude in G Flat" (Butterfly) Chopin R.C.A. L-V
- "The Snail" (R.C.A. Singing Games) Primary Grades - Record 1
- "Wand of Youth Suites" Elgar (R.C.A. L-II) Give titles
- Tame Bear, Moths, and Butterflies, and Fairy Pipers from "Wand of Youth," by Elgar
- R.C.A. Listening Album 2 — Record 41-6117
- The Wild Horseman from "Album for the Young" Schumann (R.C.A. L-H) Record 41-6114
- The Flight of the Bumble Bee by Rimsky-Korsakoff in R.C.A. LM 2547 (Light Classics)

SECTION I: LISTENING

LISTENING STORY

LISTENING FOR A STORY

Example — "March of the Dwarfs" - Greig (R.C.A. Victor Listening Album 3, Record 41-6119)

Introduce this listening activity by reading or telling the story (as found on page 3 in "Notes to Teachers," that goes with Album III.)
Listen to the record.
Point out the themes of the music by playing them on the piano, the bells, or re-playing the proper part of the record. Play the record again. Have the children raise their hands each time they hear these themes.
Ask the children to listen again and raise their hands when they hear a change of mood.
Encourage the children to illustrate or dramatize the story.

Suggested selections for story music:

"March of the Gnomes" - Rebikoff (R.C.A. L-III)
"Of Br'er Rabbit" - MacDowell (R.C.A. L-III)
*"The Nutcracker Suite" - Tchaikovsky
*"Peter and the Wolf" - Prokofiev
*"The Sorcerer's Apprentice" - Dukas
*"Coppelia" - Delibes
*"The Sleeping Beatuy" - Tachaikovsky
"Anderella Suite" - Prokcfieff
"Three Bears" - Coates, Bowmar Orchestral Library, BOL #67
"Suite from Amahl and the Night Visitors" - Menotti, Bowmar Orchestral Library BOL #58

Some students may wish to study the music of one composer in depth. These are many packaged recordings of selected works by specific composers.

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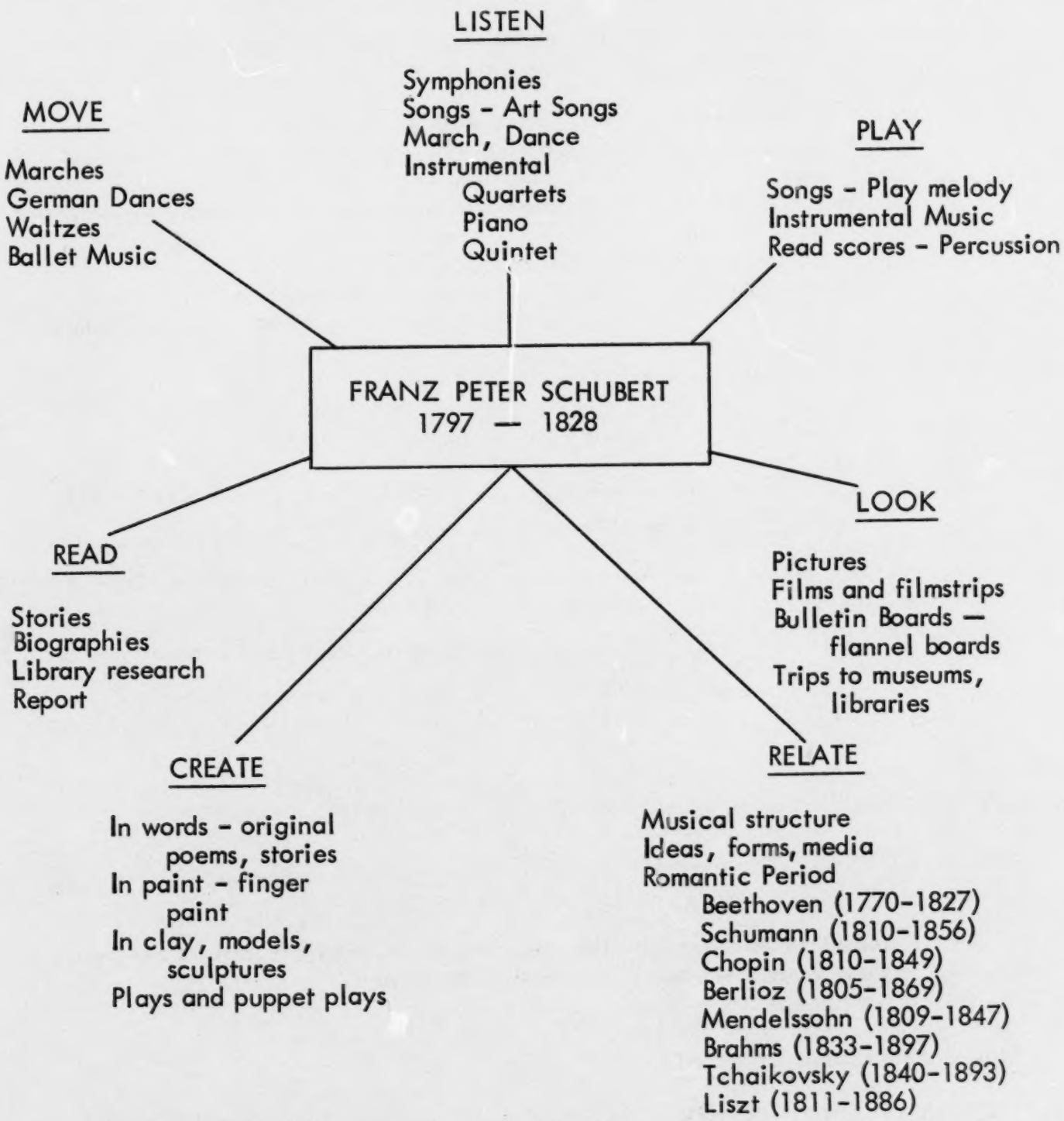
* These and other story recordings with correlated color filmstrips are produced by Jam Handy, 2821 East Grand Boulevard, Detroit, 11 Michigan. Check catalog. See also S V E catalog for further suggestions, address: Society for Visual Education, 1345 Diversey Parkway, Chicago, Illinois.

LISTENING COMPOSER

THE MUSIC OF FRANZ SCHUBERT

The following is an example of how to study a composer in depth:



SECTION I: LISTENING

Bibliography of Materials Related to Franz Schubert:

Recordings

UNFINISHED SYMPHONY No. 8, in B Minor

First Movement — UNFINISHED SYMPHONY in "Heart of the Symphony" (shortened version) (R.C.A. LM (x) 1085)

First Movement — MARCHE MILITAIRE in Bowmar Orchestral Library "Marches" (Young Keyboard, Jr. K.65E3 — BOL #54)

SYMPHONY No. 5 in B flat Major GERMAN DANCES Vox PL 7280

SYMPHONY No. 5 — First Movement in "Adventures in Music," Grade 5, Vol. 1 (R.C.A. Victor LE 1006)

MARCHE MILITAIRE (MSB 78005, Side B)

MOMENT MUSICALE No. 3 (Piano) (MSB 78146)

INCIDENTAL MUSIC from ROSAMUNDE and SYMPHONY No. 5 in B flat (Capitol P 18021)

Note: Consult Schwann catalogue for complete listing of Schubert works currently in print. You will find symphonies, songs, choral works, piano works, chamber music, marches, dances, etc.

Song recordings

INVOCATION, from Book 6, New Music Horizons, (Set MJV — 81)

THE BROOK, from Book 5, Music for Living (Col. JS-341, Album 1)

WANDERING, from Book 6, Music for Living (Silver Burdett, Book 6, Album 15)

THE LINDEN TREE, from Book 5, This is Music (Alpha Recordings, Book 5, Band 1, Side C)

THE TROUT (Song Score) Young Keyboard, Jr. Magazine, March, 1966

Story and Filmstrips, with Recordings

HIS STORY AND HIS MUSIC — Recorded with narration by Jose Ferrer (No filmstrip) VOX — Music Master Series No. 2

Franz Peter Schubert — Film strip and recording from Jam Handy Series — "Great Composers and Their Music" Jam Handy.

Books, Stories about Franz Schubert

FRANZ SCHUBERT AND HIS MERRY FRIENDS by Wheeler and Deucher (Dutton)
YOUNG MASTERS OF MUSIC by Mary Newlin Roberts, Chapter XI (Crowell)
A CHILD'S BOOK OF FAMOUS COMPOSERS by Burch and Wolcott, Chapter VIII (Barnes)

SECTION I: LISTENING

Books, Stories about Franz Schubert (Cont'd.)

FAMOUS COMPOSERS FOR YOUNG PEOPLE by Burch and Wolcott, Chapter VIII (Dodd)
GREAT MUSICIANS AS CHILDREN by Franciska Schwimmer, Chapter V (Doubleday)
STORY LIVES OF MASTER MUSICIANS by Hariette Brower, Chapter XI (Stokes)
KINSCELLA READERS, Book IV, p. 178; Book V, p. 278 (University)

Consult your librarian for current publications

Other composers for a similar listening unit:

Bach	Schumann
Handel	Beethoven
Mozart	Mendelssohn
Haydn	Tchaikovsky

Pictures

Watch for pictures in magazines, advertising folders from music publishers, instrument manufacturers, etc.

Set of Composers, including Schubert

Order from:

Keyboard, Jr. Magazine
1346 Chapel Street
New Haven, Connecticut

Symphony Scores

Schubert THE SYMPHONIES OF HAYDN, SCHUBERT AND MOZART IN SCORE (Harcourt, Brace and World, New York)

SECTION I: LISTENING

INDICATIONS OF GROWTH IN LISTENING

Have your children grown in the ability to:

- recognize the melody, melodic recurrences, and variations based upon the melody?
- be aware of the changes in tempo (fast, slow) and dynamics (loud and soft)?
- sense the mood and recognize changes of mood?
- recognize meter, pattern, and accent?
- develop and identify the form and structure of music (AB; ABA; AABB)?
- identify type of the voice and/or medium (solo and ensemble)?
- identify the instruments by sight and sound, individually and in families?
- recognize harmonic texture?
- identify composers and their styles?
- enjoy a varied repertoire of music?
- relate their listening experiences to other areas of instruction?

SECTION II

We teach children to—

Sing

and

Play Instruments

SECTION II: SING AND PLAY INSTRUMENTS

We Encourage Children To—

DEVELOP:

a good posture for singing and playing;
an awareness of pitch, rhythm and pleasing tone quality;
an ability to read the musical score;
an ability to create simple songs, descants and accompaniments;
an ability to improvise;
a balanced repertoire of songs.

EMPHASIZE:

good posture;
clear enunciation and articulation;
pitch, rhythm and pleasing tone quality;
songs related to their own experiences;
instrumental experiences.

IDENTIFY:

pitch, rhythmic, and tonal patterns;
melodic contour using hands, and by writing pitch pictures on chalkboard or chart;
various types of songs and forms;
instruments by sight and sound;
voices by tonal range and timbre.

EXPERIMENT:

with sounds of instruments of different materials, such as metal, wood, paper, and skin;
with variety of instruments for cccompaniments;
with single and multiple sounds to develop concepts of melodic and harmonic textures.

SECTION II: SING AND PLAY INSTRUMENTS

HOW

I. Choose your song

A. Consider song as a whole

1. Is it right for your age group? Are the words understandable and is the subject one that will interest your children?
2. Is the song the right length? Not too long and not too short for a real musical experience?
3. Is the voice range right for your children? (Avoid songs pitched too low — or too high.)
4. Does the song have rhythmic appeal?
5. Is the melody simple and without too much ornamentation?
6. Are there repeated phrases or refrains that will help the children to learn the song easily?
7. Is there a simple accompaniment for the piano or autoharp?

B. Consider the USE for which the song is intended. WHEN and WHY do you want to use it?

1. Is the song useful with respect to your grade unit?
2. Is it a song for assembly singing?
3. Would it be a good choice as a selection for public performance?
4. Are there opportunities in the song to use short phrases for "tone drills" or pitch games?
5. Are there opportunities for clapping, whistling, stamping, dancing or rhythmic movement?
6. Can the song be dramatized?
7. Are there phrases within the song which may be played by percussion instruments? Does the song have an introduction or an interlude in which instruments might be used?

II. Improve the singing

A. Produce satisfactory or good tone quality.

1. Emphasize good posture while singing.
2. Reflect meaning of words in performances of the song.
3. Think of beautiful sounds and reproduce them.

B. Use clear diction.

1. Have children say words on lips, exaggerating lip movement, without weakening sound.
2. Chant the words of a song together in rhythm (scanning it).
3. Open mouth wide — top to bottom (at least two fingers high).

SECTION II: SING AND PLAY INSTRUMENTS

C. Emphasize accurate pitch.

1. Pitch song accurately through use of pitch pipe, bells, piano, flute or other instrument.
2. Have children think the pitch, then sing it. Repeat until all are singing the pitch accurately.
3. Attack the first note of the song in unison.
4. Avoid sliding to a note.
5. If children sing flat, practice the song higher or lower.
6. Expect most children to sing in tune by the end of the elementary years. From one third to two thirds of beginning first grade children cannot sing in tune.

D. Help the "out-of-tune" singers.

1. Make sure the children hear the starting tone sounded on pitch pipe, instrument, or sung by the song leader. After hearing, have them match their voices with the starting tone. (This may require repetition.)
2. Use many songs which provide opportunities for pitch games, questions and answers, sustained tones.
3. Have children use arm or other body movement to show high and low, or to show the contour of the melody.
4. Place inaccurate singers near good strong singers.
5. Move around the room and listen and identify uncertain singers when the class is unaware of your purpose in doing so.

E. Emphasize phrasing

1. Listen for appropriate places to breathe.
2. Demonstrate phrasing through motions.
3. Work for proper breath support.

F. Develop a consciousness of, and sensitivity to style.

G. Evaluate the quality of the singing

1. Use the tape recorder.
   a. Tape the singing of the total group or part of the group.
   b. Play the tape and let the children listen for tone quality, diction, pitch, smoothness, etc.
   c. Let the children evaluate the performance.
   d. Have children suggest ways to improve.
2. Listen to the recording of the song.
   a. Play the recording.
   b. Let the children listen for tone quality, diction, pitch, smoothness, tempo, etc.
   c. Have children compare their performance with that of the recording.
   d. Let the children suggest ways to improve.

SECTION II: SING AND PLAY INSTRUMENTS

III. Use instruments

A. Provide opportunities for each child to explore, experiment with, and manipulate the instruments.

1. Teach the children to identify the instruments.
2. Demonstrate the most effective method of holding and playing the instruments.

B. Present the simple instruments first.

1. Introduce one instrument at a time.
2. Listen carefully for the tone quality of the instrument.

C. Select a few instruments to use for song accompaniment.

1. Use instruments to identify the themes being played or sung, and to identify rhythmic patterns.
2. Express contrast in music by selecting appropriate instruments.
3. Express accent, pulse, and phrasing on appropriate instruments.
4. Use instruments to identify characters in songs and stories.

Man has sung throughout the ages to express his inner feelings. The child learns to use his voice to express himself. Through singing with others he can relate himself to group experiences. As he continues to sing through the years he will learn to appreciate the art of singing.

Playing instruments provides a rich musical experience for children in discovering non-vocal sounds and in providing a background and experiences in music reading. Don't we truly read music with recorders, melody bells, etc.?

WHY

Singing helps children to:

- Express themselves
- Be part of a group
- Create something beautiful
- Develop aesthetic sensitivity
- Develop a better understanding and empathy for others
- Discover and develop potential talents
- Develop lasting interests in music
- Acquire a repertoire of songs

SECTION II: SING AND PLAY INSTRUMENTS

Playing instruments provides opportunities for children to:

- Explore sounds
- Express what they hear or feel, independent of vocal expression
- Approach scale and interval concepts kinesthetically
- Learn music reading skills
- Develop an awareness of the tonal qualities of various instruments.
- Learn to appreciate instrumental performances

WHEN

At a definitely scheduled time.

Whenever the mood or occasion makes the children want to sing.

At any time during the day when instruments are suggested by a song, dance, poem, puppet show, listening experience, etc.

When a song relates to any other part of the curriculum.

When the playing of instruments relates to any other part of the curriculum.

WHAT

Songs for development of song repertoire:

- Folk songs
- Art songs
- Patriotic and inspirational songs
- Seasonal songs
- Foreign language songs
- Of other cultures

Songs for use with instruments (see instrument section)

Songs to dramatize

Songs related to the curriculum.

Children's compositions

WHAT

Instruments:

- Melody instruments
- Harmony instruments

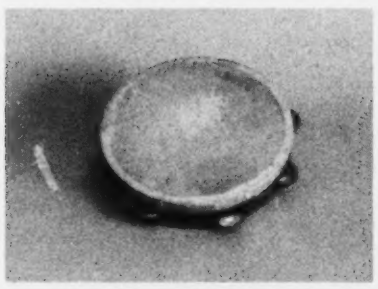
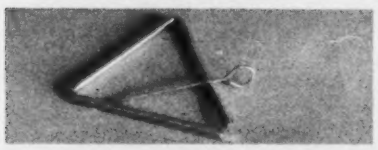
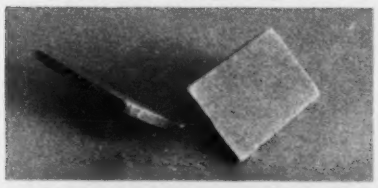
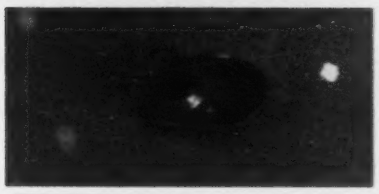
SECTION II: SING AND PLAY INSTRUMENTS

INSTRUMENT DEFINITIONS AND DIAGRAMS

A. Playing percussion instruments:

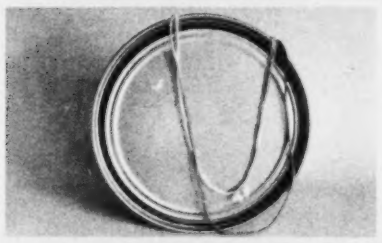
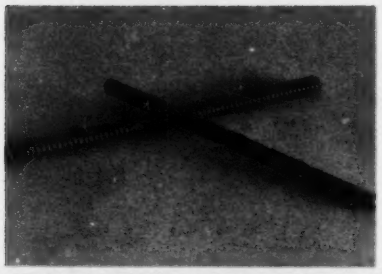
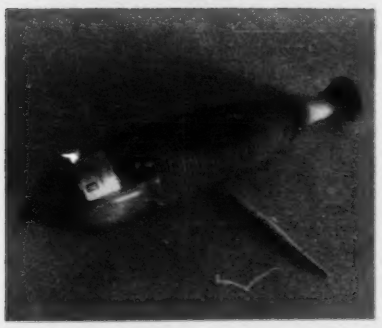
- Provides the opportunity to make sounds
- Is an approach to understanding notation
- Develops sensitivity to musical content — dynamics, tempo, pulse, meter, pattern, form, etc.
- Provides for self-expression by extending the use of instruments to accompany songs and dances
- Permits the child to express himself through improvisation.

PERCUSSION INSTRUMENT CHART

Picture Sketch	Name of Instrument	How Played	Possible Effects
	Tambourines (skin, wood, Metal)	1. With thumb of right hand under and fingers curved over the rim, shake up and down. 2. Hold tambourine in right hand and hit closed left fist. 3. Shake by moving right wrist back and forth for prolonged shaking effects.	Bells (jingle or swish) good for various folk dances
	Bells (metal)	Shaking	Bells (ringing) sleigh bells, reindeer, skating
	Triangle (striker) (metal)	Striking—tapping	Bell (tinkling-ringing) elves, fairies, bells and alarms
	Sand Blocks	Hold one in each hand. Rub together with an up and down movement	Train, shuffling feet ocean waves
	Finger Cymbals (metal)	Holding by the strap one above the other, touch rims together lightly	Bell (ringing) oriental music dance accents

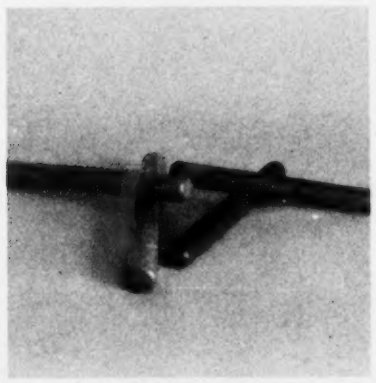
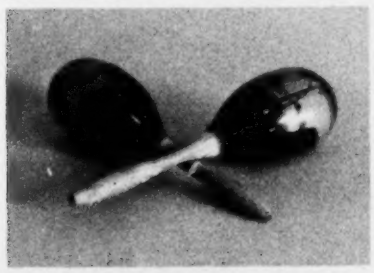
SECTION II: SING AND PLAY INSTRUMENTS

PERCUSSION INSTRUMENT CHART — Continued

Picture Sketch	Name of Instrument	How Played	Possible Effects
	Cymbals (knobs) (metal)	Clashing (brushing together for lighter sounds)	Bell (clashing) crashes at climaxes and heavy accents
	Gong or one Cymbol and mallet (metal)	Tapping with mallet	Gong — church bells loud accent
	Rhythm sticks (wood)	Tapping — Scraping (Hold loosely, one stick above the other)	Marching, clocks, raindrops, woodpecker, hammering, etc.
	Wood Blocks (wood)	Tapping	Marching, clocks, woodpecker, shoemaker, hammering Oriental effects
	Castanets on Stick (wood)	Shaking up and down	Use for Spanish dances, horses' hoofs, etc.
	Guiro (with scraper) pronounced "Weero" (wood)	Scraping back and forth with stick	Scraping, calypso music

SECTION II: SING AND PLAY INSTRUMENTS

PERCUSSION INSTRUMENT CHART — Continued

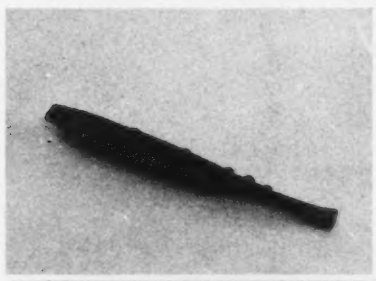
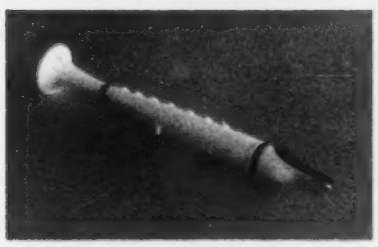
Picture Sketch	Name of Instrument	How Played	Possible Effects
	Claves (wood)	Tapping (Cradle one in closed fist; tap lightly with other clave)	Latin American music, clock sounds, hammering, tapping
	Maracas (wood or plastic cast in one piece)	Shaking	Rattle — for Latin American music and Indian dances
	Bongo Drums (skin, wood)	Tapping with finger tips (or Knuckles) while held between knees	Latin American and primitive music
	Drums (skin, wood)	Beating with sticks or with palm of hand	Basic rhythms, accents, pulse, Indian and African music, thunder and other loud sounds, accompaniment to many kinds of dance and body movement
	Tom-tom drum (skin, wood)	Tapping with finger tips, palm of hand, or closed fist	

SECTION II: SING AND PLAY INSTRUMENTS

B. Playing melody instruments:

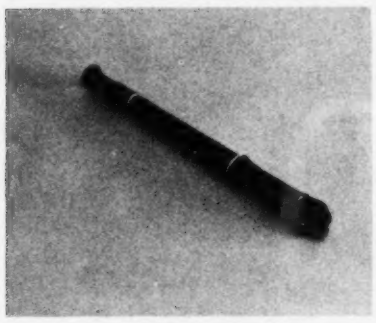
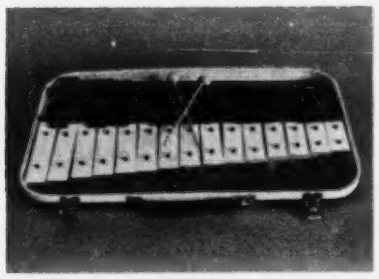
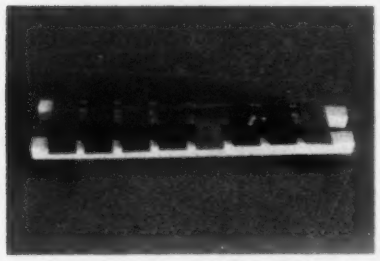
- Teaches the child to listen with discrimination.
- Improves a childs' concepts of pitch relationships, scale and intervals.
- Provides the opportunity for the child to improve his skill in reading musical notation.
- Permits the child to participate in the performance of two melodies played simultaneously.

MELODY INSTRUMENT CHART

Picture Sketch	Name of Instrument	Instruction Hints	Range
	Small winds Tonette	Pick up instrument with left hand near mouth piece. Place thumb over thumb hole and index finger over the first hole nearest mouth. Blow, note B will be produced.	9 tones from C-D
	Melody flute	Refer to books that accompany instruments.	9 tones C-D
	Flutaphone	Refer to books that accompany instruments.	9 tones C-D

SECTION II: SING AND PLAY INSTRUMENTS

MELODY INSTRUMENT CHART — Continued

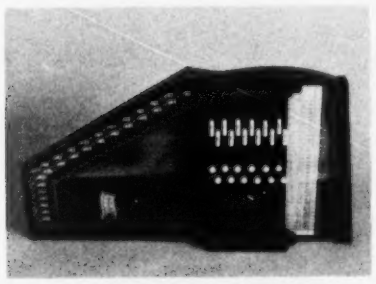
Picture Sketch	Name of Instrument	Instruction Hints	Range
	Recorder — soprano, alto, tenor, bass.	Refer to books that accompany instruments.	One octave and major third beginning on the fundamental.
	Resonator bells.	Refer to lesson plans.	C-C
	Melody bells	Play in same manner as resonator bells	C-C (also 2 1/2 octave #1420 C)
	Xylophone	Play up the scale several times, singing 1 2 3 4 5 6 7 8. Play down the scale several times, singing 8 7 6 5 4 3 2 1.	8 bars C-C

SECTION II: SING AND PLAY INSTRUMENTS

C. Playing harmony instruments:

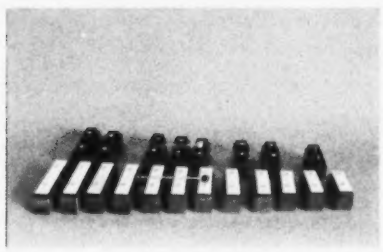
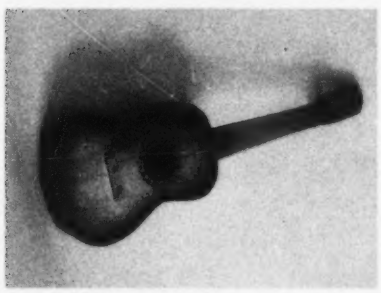
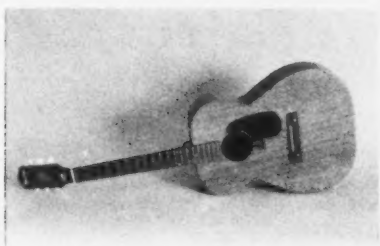
- Develops concept of chord structure and chord progression.
- Provides for an understanding of the function of harmony.
- Presents a good background for developing part singing.

HARMONY INSTRUMENT CHART

Picture Sketch	Name of Instrument	How Played	Possible Effects
	Autoharp	1. Place the autoharp on a table, desk, or on your lap, so that you can read the letters on the bars. 2. Find the button with the same chord name found in the song to be played. 3. Press the button firmly and strum the strings with sweeping movements away from the body. 4. Use the left side of the bars for fullest volume, use the right side for special sound effects. Be sure the stroke covers the full range of strings.	Stroke the strings on either side of the bars using different kinds of picks. For harplike effects with soft pick playing smoothly. Short sharp strokes produce banjo like tones. Pluck strings for an oriental effect.
	Piano	See any adult beginner's instruction book	Accompany dancing Accompany songs Play melodies and chords Play various scales-major, minor, modal, pentatonic

SECTION II: SING AND PLAY INSTRUMENTS

HARMONY INSTRUMENT CHART — Continued

Picture Sketch	Name of Instrument	How Played	Possible Effects
	Chord and Resonator Bells	1. Demonstrate how to remove bells from the box. Hold firmly. 2. Tap the bell lightly with mallet, tap until satisfied with sound they produce. 3. Play selected tones, singly and then together to produce harmony.	Scale patterns Discords
	Ukulele	1. Hold ukulele close to the body by the right forearm. 2. Place finger of left hand in back of frets. The index finger is placed behind first fret and the others follow in sequence 3. Strum instrument by fingers of right hand or a pick.	Effect is different with finger than with pick.
	Guitar	The guitar is played similarly to the ukulele particularly on the higher strings. Use of the lower strings will require further study.	

SECTION II: SING AND PLAY INSTRUMENTS

SUGGESTED LESSON PLANS

SINGING BY ROTE

A. With teacher singing —

1. Teacher motivates the children by discussing the song and the purpose for which it will be used.
2. Teacher sings the whole song while the children listen.
3. Teacher sings the song as many times as necessary. The children listen.
4. Children respond by singing entire song without stopping to correct errors.
5. Teacher repeats and teaches by phrases when necessary.
6. Children sing the song without aid from the teacher.

B. With aid of a recording (with use of books) —

1. Play the entire song on the recording with the children following it in their books.
2. Play again and let singers respond rhythmically. For instance: clap, play a percussion instrument on repeated refrains or rhythmic patterns.
3. Swing to the pulse.
4. Do not sing with the record except —
   a. On a refrain
   b. In passages that are repeated.
5. Have class start to sing with the record, but fade out volume. The class will continue singing without the record. (Explain the procedure to children ahead of time.)

C. With aid of a record (without the use of books) —

1. Play the entire song on the recording — children listen and feel the mood and the rhythm of the song.
2. Play the song again.
3. Play again and ask children to listen to the words. Write words on board as children listen to the record.
4. Chant words without the record playing.
5. Discuss the meaning of the words of the song.
6. Play the record again while children look at the words. Sing without the record.

D. With the aid of the piano, other instruments or other children's voices — See suggestions under A and B.

SECTION II: SING AND PLAY INSTRUMENTS

SUGGESTED LESSON PLAN FOR ROTE SONGS

PRIMARY

SONG:"Will You Play With Me"? — Music in Our Town (Grade II) Teachers Manual

1. Sing a familiar song, such as "The Green Dress," Music in Our Town, Grade II, Teachers Manual, Page 1.
   "Pufferbillies." Music Through the Day, Grade I, page 75.
2. Procedure for introducing a new song:
   a. Teacher arouses interest by selecting measure 5 for "warm-up," to reinforce a difficult measure and to help the "out-of-tune" singer by using a musical game.

      Teacher sings; "Tell me what is your name?"

      Child sings: "My name is Peter."

      Teacher sings: "Do you have a dog?"

      Child sings: "Yes I have a dog."

   b. "Will You Play With Me?" by Rote Method. See the "Ways of Doing It" section of this guide. (See above.)
3. Teacher asks, "Do you know another song which asks a question like the one in our new song?" For example: "Who Will Come With Me?" or "Paw, Paw, Patch." Music Through The Day, Grade I, Pages 9 and 14.
4. Continue with other familiar songs that may be sung by single rows. (Each row in the classroom sings one phrase in turn.) "Jim-Along Josie" or "Skip to My Lou" may be used in this way. Music Through the Day, Grade I, pages 10 and 68.

ELEMENTARY

SONG: "Streets of Laredo" — Book VI — Silver Burdett, page 101, Music Around the World — Teachers Manual

Preparation:

1. Sing a familiar song, such as "America the Beautiful" or "Sidewalks of New York." Same Book, page 90, and Music In Our Country, Grade V, Pages 1 and 130.
2. Set stage for song "Streets of Laredo" by giving children information printed in Teacher's Edition.
3. Teach song by Rote Method (see "Ways of Doing" section of this guide, page 27).
4. For the more complex songs the "Phrase Method" (described below) may be preferable to the Whole Method.

   Phrase Method:

   a. Sing the entire sond for the children so that they will perceive the mood or feeling of the song. Children listen and do not look at books while the teacher sings.
   b. Discuss song to identify the mood and type of song.

SECTION II: SING AND PLAY INSTRUMENTS

SONG: "Streets of Laredo" — Continued

Preparation — Continued

Phrase Method — Continued

c. Sing song again according to the phrases (each line is a phrase).

d. Compare phrases to see which ones are alike.

e. Sing entire song.

f. Sing song using books.

g. Introduce descant by having children sing song while the teacher sings the descant. The descant may be played on an instrument, such as the resonator bells, the piano, a flute, etc.

h. Have the children sing the descant.

i. Part of the class sings the melody and the other part sings the descant. Reverse groups if you feel this would be desirable.

5. Sing a familiar song.

SINGING BY NOTE

A. Select a song and learn it well by rote. (See Roman Numeral I)

B. Write an interesting pattern or contour of the melody on the blackboard, charts, paper or transparency with or without the staff (depending on the readiness of the class).

C. Study the melody pattern or contour.
With hand movements show how the melody moves.
Does it go step by step? Up or down? Does it skip?
Does it jump up high or down low?

D. Find the melody on the printed page of the book.

REMEMBER — "The music notation is simply a picture or drawing of what the body has already felt and what the ear has already heard."

The goal of the teacher is to be sure that the children "hear with their eyes and see with their ears."

Note Method (see section under note reading).

SECTION II: SING AND PLAY INSTRUMENTS

PERCUSSION INSTRUMENTS

SUGGESTED LESSON PLAN FOR PERCUSSION ACCOMPANIMENT

PRIMARY

SONG: "Bye m' Bye" — Music in Our Town, Book 2, page 23, Record Album 2; Silver Burdett

PURPOSE: To provide a percussion accompaniment to a song.

After children have learned to sing "bye m' Bye," let them decide what percussion instruments could best reflect the mood of the song. Their choices will require identification or description of tonal quality. (Selection of instruments will probably be "light" ones, i.e., triangle, finger cymbals, etc.)

PROCEDURES: Select five children to choose instruments to play for each number.

Plan exactly where the instrument is to play.

Children often learn rhythmic patterns from the words of the song. Let them discover that the "counting phrases" are alike.

Play these phrases on the instruments. All instruments may play together on the last phrase — if children feel it is a good idea, and make the suggestion.

ELEMENTARY

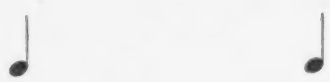
SONG: "El Marinero," Music Around the World, Book 6, page 128, Record Album 14, Silver Burdett

PURPOSE: Accompany Latin-American song with percussion insruments using rhythmic patterns of the song.

MATERIALS: Maracas, Drum, Tambourine, Claves.

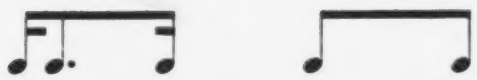
PROCEDURES: Introduce song by listening to it until it becomes familiar. Clap the basic beat. Have children listen for and identify the various rhythmic patterns. Clap these patterns. Use instruments. Designate a ryhthmic pattern for each. Suggested instrumentation:

(Basic Beat) maracas

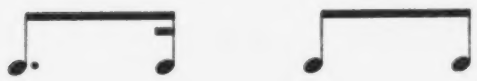


(Steady Pulse) drum

SECTION II: SING AND PLAY INSTRUMENTS



(Syncopation) tambourine



(Habanera Rhythm) claves

The instrumental accompaniment should continue throughout the song. It will prove helpful if one instrument is started alone and as soon as the pattern is well established, add another one. Some children may find it difficult to play their pattern against the others. Using the expression "rhythmic pattern" can be helpful to understand the activity.

FOLLOW-UP: Using the Classified Index, find other Latin-American songs and discover their special rhythmic patterns. Encourage the children to choose the instruments for accompaying the songs.

MELODY INSTRUMENTS

SUGGESTED LESSON PLAN FOR PLAYING TONETTE OR SONGFLUTE

PURPOSE: To improve and help children in the areas of musical reading, rhythmic response, and creative development.

MATERIALS: Instruction books
Tonettes (or other small wind instruments)
Song books

PROCEDURES:

Step 1:

Establish a regular procedure at the beginning when teaching the tonette. It is important that the terms "Concert Rest" and "Concert Playing" should be understood.

"Concert Rest" — Children can either lay their instruments on the desk or hold them in a vertical position. The "concert rest" position is generally used when the teacher is giving instructions.

"Concert Playing" — The children have the instrument in their mouths ready to play.

Pick up instrument with left hand near mouth piece placing thumb over thumb hole and index finger over the first hole nearest mouth. This fingering will produce the note B.

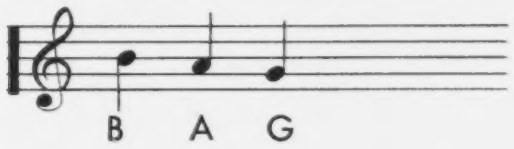
Practice saying "too" or "Tuh" lightly in order to get a "tooty" sound. This procedure is necessary in order to produce a clear tone.

Place the tip end of the mouth piece between the lips. Give a signal, such as "Ready — play." Blow lightly sounding "too." Blow a series of seven notes to develop a light tone. Overblowing raises the pitch and makes the tones sound sharp.

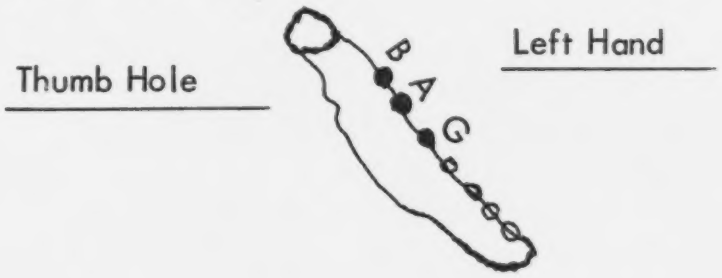
SECTION II: SING AND PLAY INSTRUMENTS

Step 2:

Draw the following notation on a chart or board.



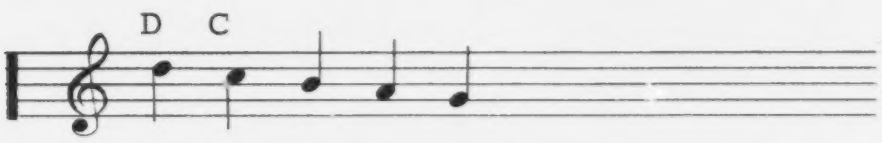
Draw this figure on the board.



Play these notes. Try to develop a good tone. Play softly. Play, smoothly, as if singing a legato phrase. Caution children not to breathe between individual notes, but to play a series of notes on one breath.

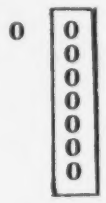
Step 3:

Draw this measure on the board. Add these new notes. D and C

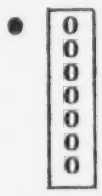


D is played with all holes open.

(Diagram)

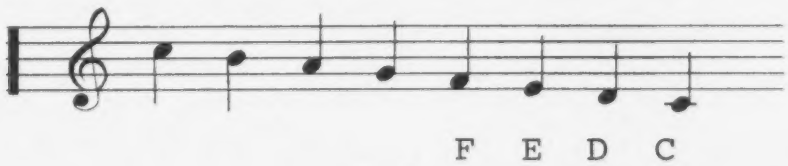


C is played by covering the thumb hole only with the left thumb.

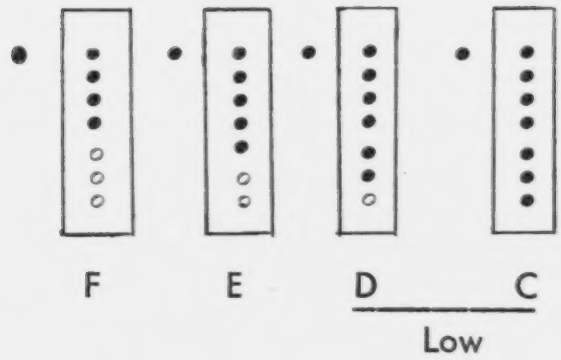


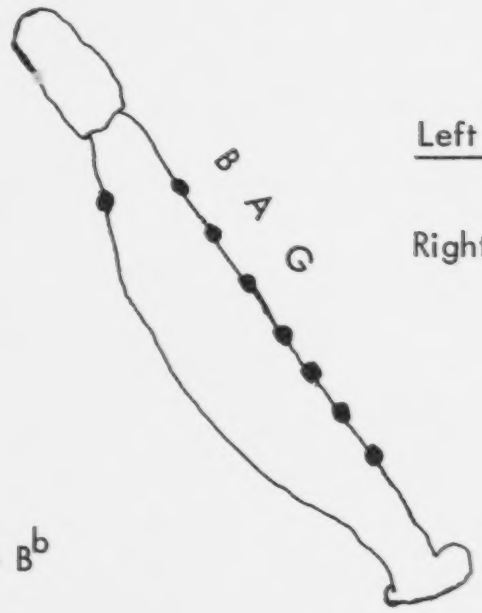
Step 4 Step

Draw the measure on the board. Add F E D C



SECTION II: SING AND PLAY INSTRUMENTS



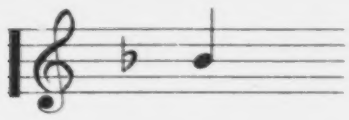


Left Hand

Right Hand

Step 5:

Draw this note on the board — B^b



Left Hand

Draw this on the board — $F^{\#}$

Left Hand

Right Hand

Use books that accompany instrument and contain songs to play. There are many songs in the Silver Burdett series that are adaptable to the tonette. These songs may be found in the index of each teacher's edition under the section "Index to Commentaries."

SECTION II: SING AND PLAY INSTRUMENTS

SUGGESTED LESSON PLAN FOR RESONATOR BELLS

PURPOSE: To give children an opportunity to play the resonator bells and to develop confidence in hearing and feeling rhythm.

MATERIALS: Resonator bells, several sets if posssible.

Charts with F, C, F, draw on musical staffs — "Are You Sleeping" "Hot Cross Buns" (these should be prepared beforehand).

PROCEDURES:

Step 1:

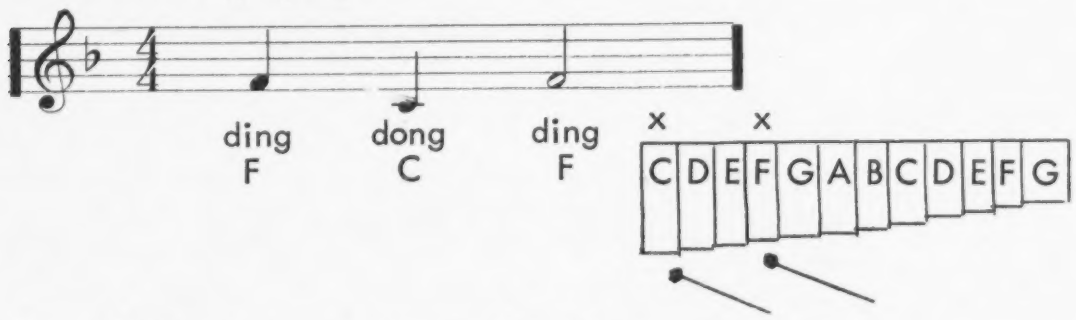
Demonstate the way in which bells may be removed from the box. Hold firmly as they are removed. Emphasize the fact that dropping the bells causes them to become out of tune.

Teach the children to tap the bell lightly in the center with the mallet. Provide opportunities for children to tap bells until they are satisfied with the sounds they produce.

Teacher might demonstrate:

. . Holding mallet tightly, tapping bells.
. . Holding mallet loosely.
. . Tap lightly - then heavily
. . Question: Which sounds better?

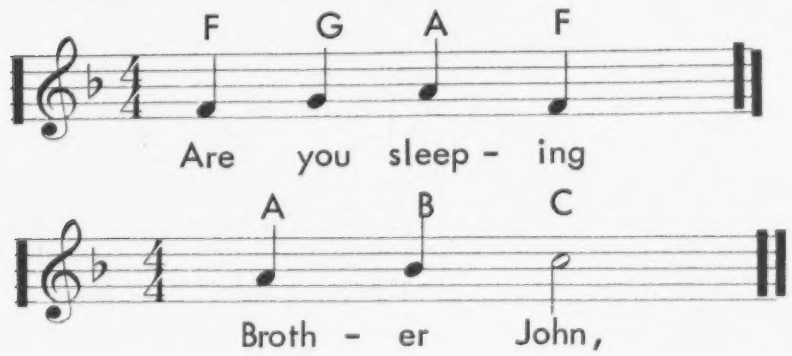
Place the following measure on the board to be used as a warmup for "Are You Sleeping?"



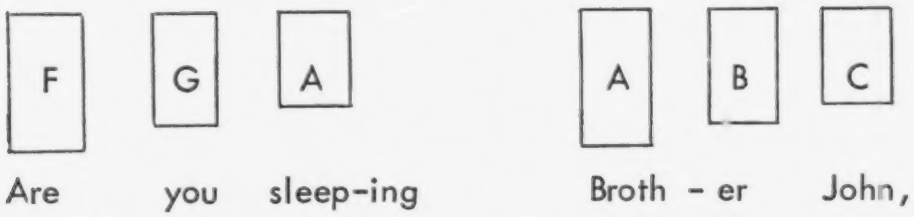
Give children opportunity to play this measure.

Step 2:

Using the "Are You Sleeping" chart, explore and play the song. While some children play the bells, others sing in unison. Sing the song as a two part round while some children play the bells.

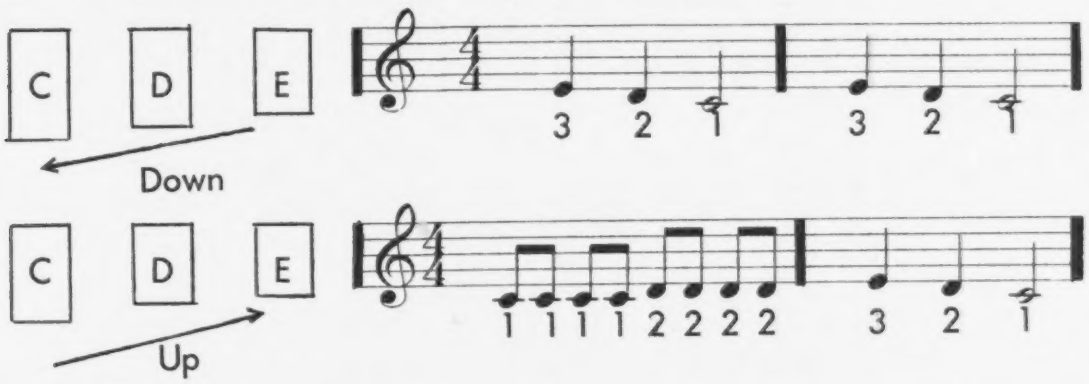


SECTION II: SING AND PLAY INSTRUMENTS



Step 3:

The following is a chart of "Hot Cross Buns." Beside it is a diagram of the three bells to be used in playing the song.



Find the three bells needed for this song. Let children do this.

Assign bells to children —

Ask for volunteers to try.
Select children who performed well.
Group children who are learning slowly.
Let children who perform well demonstrate their playing procedures.

Look at the first measure. Clap the rhythm. Observe the type of notes used to express the beats in the measure.

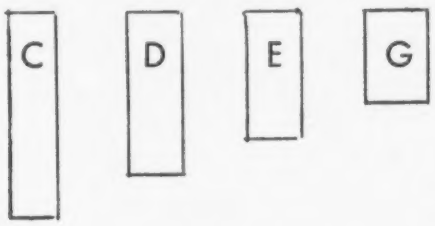
Play the first measure.

Ask, "Can you play the second measure?" "Why?" (Answer, It's the same.)

Proceed to the final line of "Hot Cross Buns," using the same procedure.

Play the entire song, allowing children to sing in unison, accompanied by the bells.

Step 4:

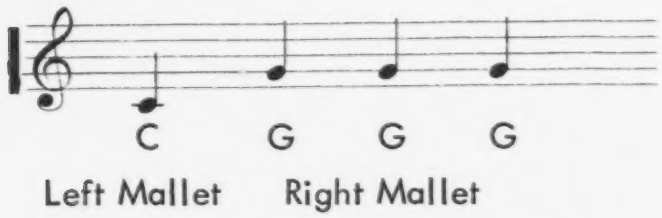


Bells to be used to play "Hush My Baby"
This Is Music, Grade 2, Allyn and Bacon.

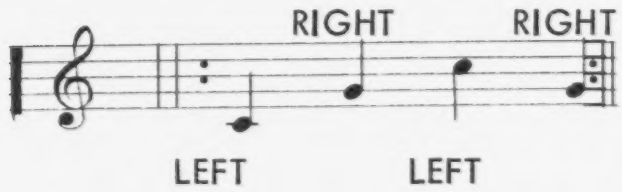
SECTION II: SING AND PLAY INSTRUMENTS

Step 4 —Continued

Play the measure below as an introduction. Use two hands and two mallets.



Try this measure with two mallets.



Use the left hand first, then the right hand. Make it feel like the movement of a slow rocking chair or the rocking motion of a baby's cradle.

Try the song. (Place it on a large chart.)

1. Hush, my ba- by,
2. Moth- er's arms will

Hush, my ba- by,
Gent- ly rock you

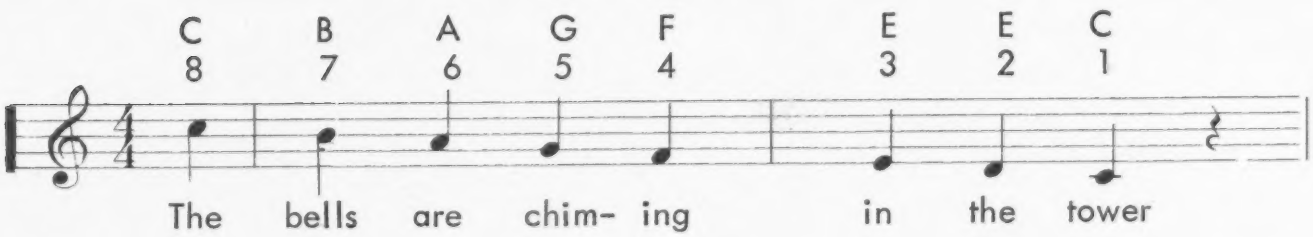
1. Hush, my ba- by,
2. While she sings her

Do not cry.
Lul- la- by

This song may be played with one or two hands using two mallets.

Step 5:

Now let's use 8 bells. Use the song, "Bells in the Steeple," page 24, This Is Music, Book 2, (Allyn and Bacon), Teacher's Edition.



SECTION II: SING AND PLAY INSTRUMENTS

BELLS
CORDS

PURPOSE: To learn to use chords on resonator bells to accompany songs in the music text.

MATERIALS: Resonator bells

Charts with names of autoharp chords and names of the bells to be used.

PROCEDURE:

Step 1:

First observe the names of the autoharp chords listed above the song, "The Kerry Cow", page 103, Teacher's Edition, Silver Burdett, Book 6, Music Around The World.

Next consult the chart to find out which bells are to be used for each chord.

Step 2:

Pass the bells to the children. For example, a song may have listed C, G, and D_7 chords for autoharp as in "The Kerry Cow." Consult the chart — you will note that C major chord uses the C, E, and G bells, the G major chord uses the G, B, and D bells, and the D_7 chord uses the D, $F^{\#}$, A, and C bells.

Step 3:

Distribute the bells to different children. Explain how to produce a short tone by striking the bell with the mallet once or how to sustain the tone by striking the bell repeatedly as fast as possible.

Step 4:

Indicate to the children which chord they will play and when they should play it, as shown by the chord markings above the melody. Show contrast between short tones and sustained tones.

Step 5:

Practice with the bells a few times before beginning to accompany the song.

SECTION II: SING AND PLAY INSTRUMENTS

A CHART RELATING RESONATOR BELLS TO AUTOHARP CHORDS

Autoharp Chord Names	Resonator Bells			
	1st Bell	2nd Bell	3rd Bell	4th Bell
G m (G minor)	G	B_b or $A^\#$	D	--
B_b Maj. (B_b major)	B_b or $A^\#$	-D	-F	--
A_7	A	$C^\#$ or D^b	E	G
C_7	C	-E	G	B_b or $A^\#$
D_m	D	-F	-A	--
F maj.	F	A	C	--
E_7	E	$G^\#$ or A_b	B	D
G_7	G	B	D	F
A_m (A minor)	A	C	E	--
C maj.	C	E	G	--
D_7	D	$F^\#$ or G_b	A	C
G maj.	G	B	D	--
The following chords are found on the fifteen bar autoharp:				
C Dim^7	C	E_b or $D^\#$	G_b or $F^\#$	-A
$C^\#$ Dim^7	$C^\#$	E	G	$A^\#$ or B_b
D Dim^7	D	-F	A_b or $G^\#$	-B

SECTION II: SING AND PLAY INSTRUMENTS

INDICATIONS OF GROWTH IN SINGING AND PLAYING

Have your children grown in the ability to:

- Sing spontaneously and joyfully?
- Sing with a pleasing and musical tone quality?
- Sing on pitch?
- Communicate the mood and proper interpretation of a song through singing?
- Create simple songs?
- Enjoy singing in two and three parts?
- Use songs with clapping, whistling, dancing, or rhythmic movement?
- Build a repertoire of the songs suggested for each stage of development?
- Build a repertoire of simple songs on their own level?
- Utilize the symbols of music to express themselves?
- Play several tunes on an "easy-to-play" instrument?
- Read music independently?
- Do all children participate in instrumental instruction and performance?
- Are talented children given adequate opportunities to perform in terms of their skill?
- Are children aware of melodies that skip from high to low, repeat tones, are loud or soft, are fast or slow?

SECTION II: SING AND PLAY INSTRUMENTS

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SECTION II: SING AND PLAY INSTRUMENTS

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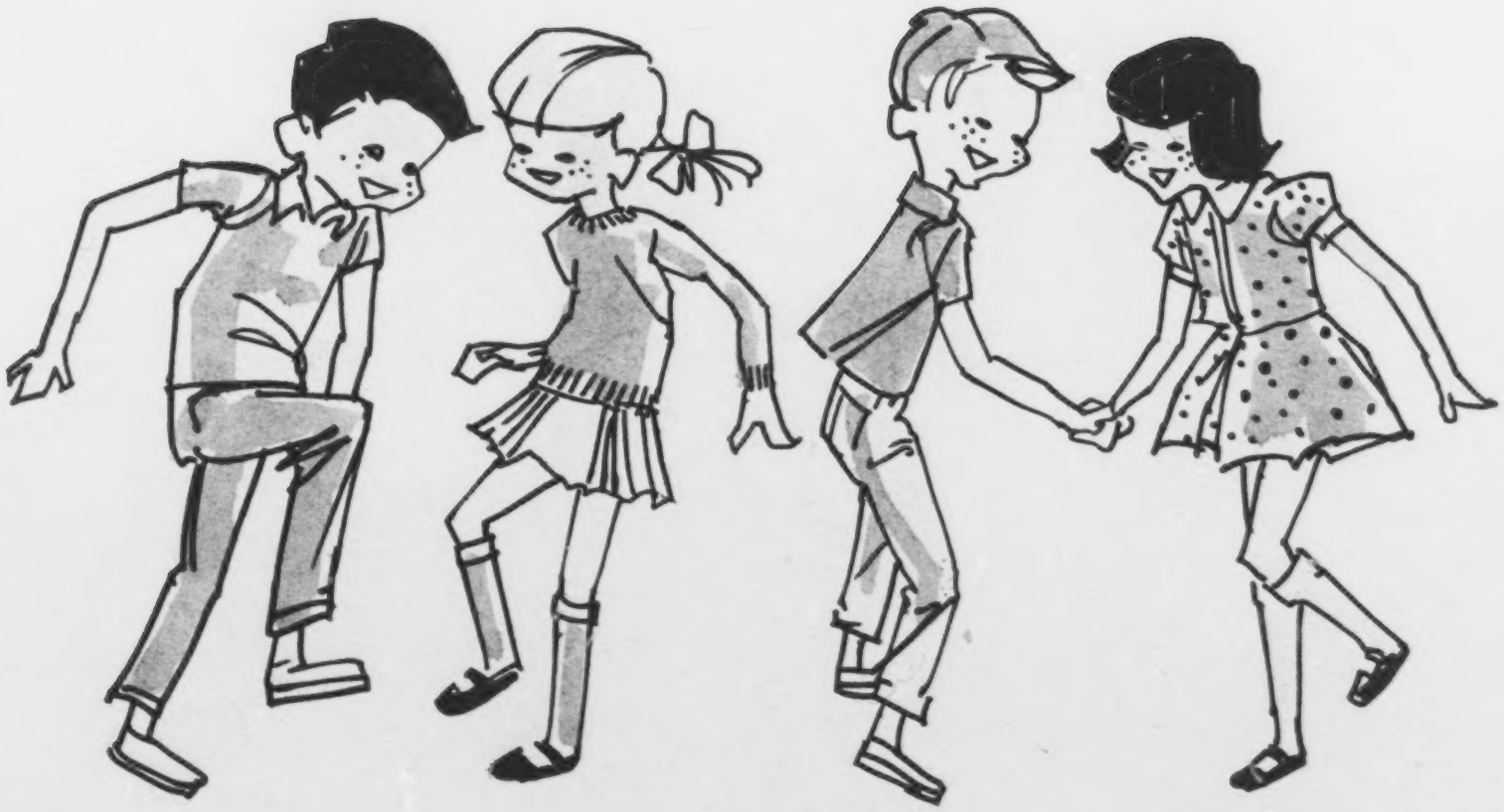
See also Rounds, Descants.

SECTION III

We teach children to—

Move to Music



SECTION III: MOVE TO MUSIC

We Encourage Children To—

Express themselves musically through free and directed response to all known varieties of music, using body motion and physical activity as a primary and fundamental medium of self-expression.

DEVELOP:

- An awareness of musical content such a melody, line, accent, pulse, pattern texture and form through movement.
- An ability to respond to music through body movement.
- An ability to express the dynamics of music through movement.

USE:

- Small and large movements.
- Axial and locomotor movement.
- Various art forms to stimulate movement — Poems, stories, paintings, textile designs, colors, etc.

SECTION III: MOVE TO MUSIC

Movement is the child's most natural means of expression. Through movement he communicates his most inner thoughts and feelings; his reactions to the world around him. When a child dances to music he is telling in movement instead of in words what he hears in the composition

WHY

Movement helps children to:

- Extend listening experiences.
- To become more aware of the elements of music.
- Develop imagination.
- Reinforce a belief in themselves.

WHEN

In a planned music period.
When there is a need for relaxing or relieving tensions.
When movement is suggested by or relates to any activity in the curriculum.

WHAT

Stimulation for movement may come from:

1. Mood or feeling.
2. Sounds:
   a. Musical sounds — vocal or instrumental.
   b. Outside world of sounds — the sea, traffic, jet planes, sirens, riveting.
3. An observation of nature: wind, sky, woods, flowers, animals, birds, insects, rain or snow, etc.
4. Observation of mechanical objects: printing press, oil well, train, windshield wiper, dishwasher, pump, fan, etc.
5. A word, a story, or a poem.
6. Song which invites dramatic movement.
7. Instrumental music — program music — music that tells a story, for example: The Sorcerer's Apprentice by Dukas, The Snow is Dancing by Debussy, or The Little White Donkey by Ibert. Abstract music which the content itself is translated into movement, for example: a minuet, a waltz, a fugue, a theme with variations, a rondo, or a symphony.

As the child's listening improves through repeated experience, his movement begins to express with greater accuracy his perception of:

pattern	pulse	form and design
accent	meter	style
dynamics	tempo	mood and story
phrase line		

SECTION III: MOVE TO MUSIC

HOW

I. The setting:

A. The room: Arrange appropriately for the activity.

B. The children:

1. Let the children dance barefooted.

2. If the class is large, divide the children into three or four groups.

II. Ways to begin:

A. Before the children attempt to dance, be sure they have heard the music.

B. Let each child find a space on the floor where he can spread his arms out without touching another dancer. Emphasize keeping as much space as possible; suggest they go "through the holes" and constantly keep dancing "to the edges." Each time the child reaches the edge of the room he turns and goes in the opposite direction.

C. Encourage the children to explore different levels by moving high in the air, by moving at an in-between level, or by moving near to, or even on the floor.

D. Use the whole body — legs, arms, back, face, torso, fingers, head, eyes, knees, feet, ankles, wrists, etc.

E. When the children begin moving to the music, say as little as possible in order to build up an atmosphere of listening.

F. As the children continue to dance and as they become more familiar with the music they will hear changes in tempo or dynamics, rhythmic pattern, rise and fall of the melody. They will become aware of changes in mood and textures, structural form and content.

III. Things to remember.

A. Realize that each child has potential for creative expression.

1. Expect children to dance as naturally as they breathe.

2. Make few comments. Do not praise lavishly and destroy children's sense of values. Instead, you might say, "I can tell John is listening to the music by the way he moves." Enjoyment and understanding are the goals towards which you work.

3. Create in your room the feeling that all children have original ideas. Accept each individual without selecting Mary or John as "the best."

B. Helping children to feel secure and encourage participation.

1. Doing many things that are simple.

2. Repeat familiar activities frequently.

3. Encourage shy children but never force any child to praticipate. (Listening to the music, and watching others, will prepare him for taking part when he is ready.)

4. Introduce new ideas and more difficult techniques gradually.

C. Extend experiences:

1. Use painting or finger painting.

2. Write stories, poems, a play or a puppet show.

SECTION III: MOVE TO MUSIC

SUGGESTED LESSON PLANS

MOVEMENT

FREE MOVEMENT

PRIMARY

PURPOSE: Develop the ability to move freely and expressively to music

MATERIALS: Recording — "Ballet of the Sylphs" from "The Damnation of Faust" by Berlioz from R.C.A. Adventures in Music, Grade 1

Scarves — Optional

ROUTINE: Move desks to have available space for movement

PROCEDURES:

- Listen many times to the composition noting the calm gentleness of the music (withhold the name of the composition).
- Listen for the steady pulsation moving in three's with the first beat slightly accented.
- Choose a group of children to demonstrate their reaction to the music through movement (swaying, swinging, bending, using scarves).
- Listen to the rise and fall of the melody.
- Have the children show their reaction through movement to the rise and fall of the melody.
- Listen to the entire composition and move as the music makes you feel.
- Tell the children the composer's idea of this music. (Faust, a young man, lies down on the banks of a stream. Ethereal creatures come and lull him to sleep by dancing. When he is asleep they leave one by one.)

RELATED ACTIVITY: Finger painting to motion of the music.

RELATED MATERIALS: listening — "Clair de Lune" — Debussy, R.C.A. Listening, Vol. 5.
"The Swan" — Saint Saens, R.C.A. Grade 3, Vol. 2
Major Classics for Minors CAL 1016 and R.C.A. Victor Carnival of the Animals, Record LM 1761.
"Berceuse" from Dolly by Fauré, R.C.A. Adventures in Music, Grade 2.

SECTION III: MOVE TO MUSIC

FORM IN MOVEMENT

ELEMENTARY

PURPOSE: Develop the ability to understand form through movement

MATERIALS: Recording — "March and the Comedians Galop from The Comedians by Kabalevsky, R.C.A. Adventures in Music, Grade 3, Vol. I

ROUTINE: Let children move desks a few at a time (to make space) into center of room.

PROCEDURES:

March Section Only

- Listen to the music several times. (The teacher may want to withhold the title.)
- Play again and ask the children, as they remain seated, to move in different ways, using heads, arms, shoulders, fingers, etc.
- Listen to the march for the ending of the first main section. Call the first A. Write on board.
- Listen to the march again and ask children to show when the second section begins. Call this second section B.
- Now listen to the entire march and write the names of each section on the board as they appear or reappear. (A A B A)
- Allow two small groups of children to move to the march. Designate one group as A, one group as B. Have each group move as they hear and feel their section occur.

(This same procedure can be applied to the galop portion of the composition with the change of form as:

introduction — A — interlude — A — interlude — B — interlude — A — In this you would include a third group to move to the introduction or interlude section.)

RELATED ACTIVITY: Finger painting — Brush strokes

RELATED LISTENING: "Can—Can" from Gaité Parisienne by Offenbach, R.C.A. Victor LM 2267 (Later used as the melody for "Tortoises" in Carnival of the Animals by Saint Saens, R.C.A. Victor LM 2596)

Clowns from "A Midsummer Night's Dream" by Mendelssohn, Rhythms Album 1, R.C.A. Victor Basic Record Library

"Clown and Villain" from Marionettes by MacDowell, Listening Album 3, R.C.A. Victor Basic Library.

SECTION III: MOVE TO MUSIC

IDEAS

IDEAS FOR MOVEMENT

- Explore space in room — Walk circle in small space; Square in large space; Point to four corners of the room — reach up to top corner of room, turn quickly and point to bottom corner diagonally across the room.
- Try out different ways of marching. Call attention to the many different kinds, and everyone can try these variations.
- Have children melt, fold, drop and crouch.
- Suggest moving to various kinds of mechanical equipment. Example — egg beater moving, and spoon in bowl. Then let children "become" kitchen utensils and move about the room.
- Ask how you walk? In the rain, in the wind, in the cold, in the snow, when it is very hot. Walk barefoot in the sand or grass, on pebbles, on a hot pavement, cold water. How do you walk in the dark, when you are going somewhere special, when you are going somewhere you do not care to go. Follow your hand level with your shoulder, with your ear, eye.
- Use odd remnants of light, silk fabric and colorful scarves to animate rhythm. For instance; with a scarf above his head a child will glide along with the sense of being a sailboat. Balloons blown up before they are given to the children have the effect of lightening their steps as they toss the balloons into the air.
- Take a hand clapping tour — cup children's hands, clap flat hand clap, tips of fingers, snap fingers, slap fingers, slap different parts of the body - chest, arm, thigh. Tap a heel, shuffle, scrape.
- Have a train journey — This kind of play demands imaginative thinking, concentration, and coordination and the rhythmic movement related to the music and dance. Don't let the children hook the "cars" together. Each child moves freely showing his own interpretation of train wheels, brakes, whistle, starting and stopping, etc.
- Pretend to be bulbs — push up, straighten up, stretch, lift faces to the sun, extend arms and make gestures of wishful thinking.
- Bounce large rubber balls on the accent beats of the songs.
- Form a line, weave in and out wind and unwind while singing favorite songs. Child should be given free rein to improve his interpretation of things he sees about him — boats on the river, the worker in the street. These demonstrations need not be accompanied by music.
- Make believe you are in space. You are the spacewalker. Move as you would in space.

SECTION III: MOVE TO MUSIC

- Draw a silk scarf through the fingers of the child who is standing with closed eyes. Ask this child to move as this felt.
- Pretend you are a balloon. You have just floated away from a small boy's sticky fingers.
- Reach up to the sky. Stroke the pretty bird flying by.
- Pretend the room is filled with water. You are in the water. Move as you would under water.
- Lift and throw heavy objects, light objects, sticky objects.

SECTION III: MOVE TO MUSIC

INDICATIONS OF GROWTH IN MOVEMENT

Have your children grown in the ability to:

- respond to music with basic body movement?
- respond through movement to mood, tempo, rhythm, dynamics and form?
- create and express themselves through movement?
- improve in sensitivity of response to subtle details, sudden changes in mood, tempo, dynamics, etc.?
- move with ease and with body control?

MUSIC FOR MOVING

"Somewhere Ballet" from West Side Story, Leonard Bernstein — Ballet and dance

"Swan Lake" Ballet by Tchaikovsky — Ballet — Dance, R.C.A. Victor LM 2688

Excerpts from "William Tell, " R.C.A. Victor LM 1986

a. storm b. spring mode c. mood

Humming chorus from "Madame Butterfly" by Puccini — Opera without singing mood, R.C.A. Victor LM 2604

Toccata and Fugue by Bach — Style, R.C.A. Victor VCM 2659

Grand Canyon Suite by Grofe R.C.A. Victor LM 2789 (Story)

"March Slav" by Tchaikovsky R.C.A. Victor CAL 630 (Picture Story)

"Hungarian Rhapsody No. 2" by Liszt R.C.A. Victor LM 2471 (Mood)

"Syncopated Clock, Fiddle-Faddle," Anderson R.C.A. Victor LM 2638 (Dramatization)

"Nutcracker Suite" by Tchaikovsky R.C.A. Victor CAL 630 (Dramatization)

"Little Train of the Caipira" Villa Lobos R.C.A. Adventures in Music, Grade 3, Vol. (Changes in tempo)

"March and Galop" from The Comedians by Kabelevsky R.C.A. Adventures in Music, Grade 1, Vol. 1. Also R.C.A. Victor LM 2398 (Changes of tempo)

Finale from "William Tell Overture" by Rossini R.C.A. Victor LM 1986 (exciting, mood, martial)

"Giants and Fairies" by Elgar R.C.A. Victor Listening Album 2 (Dynamics Wand of Youth Suite No. 1)

Barcarolle from "Tales of Hoffman" by Offenbach R.C.A. Victor LM 2310 (Sustained melody over staccato accompaniment)

"Malaguena" by Lecuona R.C.A. Victor LM 1985 (different rhythms)

SECTION III: MOVE TO MUSIC

SUGGESTED MATERIALS

RHYTHMIC ACTIVITIES

DRAMATIZATION

CARMEN — Street Boys' Parade	Bizet	E-74	R-4
Dolly's Funeral	Tchaikovsky	E-73	R-3
March of the Tin Soldiers	Tchaikovsky	E-73	R-3

FUNDAMENTAL MOVEMENTS

Gallop

High Stepping Horses	Anderson	E-71	R-1
Jaglied	Schumann	E-71	R-1
L'ALLEGRO — Siciliana	Handel	E-73	R-3
Postillion (Stage Coach)	Goddard	E-73	R-3

Hop, Leap

Gigue in B Flat	Corelli	E-74	R-4
La Bergeronette	Burgmuller	E-72	R-2
Les Pifferari (The Pipers)	Gounod	E-72	R-2
Playtime No. 4	Liadoff	E-74	R-4
Scherzo	Gurlitt	E-72	R-2
Silhouette	Reinhold	E-73	R-3
Tarantelle	Heller	E-73	R-3

Jump

Jumping	Gurlitt	E-72	R-2
Polly Put the Kettle On	English	E-73	R-3

March, Walk, Tiptoe

AIDA - March (processional)	Verdi	E-74	R-4
Air de Ballet (tiptoe)	Jadassohn	E-72	R-2
ALCESTE - March (processional)	Gluck	E-72	R-2
CARMEN - Street Boys' Parade (brisk)	Bizet	E-74	R-4
CARNIVAL - March (brisk)	Schumann	E-74	R-5
CAUCASIAN SKETCHES - Procession of the Sardar (processional)	Ippolitov-Ivanov	E-76	R-6
Country Dance (brisk)	Weber	E-74	R-4
High-Stepping Horses	Anderson	E-71	R-1
IPHIGENIA IN AULIS - March (processional)	Gluck	E-75	R-5
John Peel (brisk)	Old English	E-73	R-3
LOVE FOR THREE ORANGES - March (processional	Prokofiev	E-76	R-6
MAGIC FLUTE - March of the Priests	Mozart	E-75	R-5

March, Walk, Tiptoe (Cont'd.)

March (processional)	Bach-MacDowell	E-73	R-3
March (AIDA) (processional)	Verdi	E-74	R-4
March (ALCESTE)(processional)	Prokofiev	E-76	R-6
March (NUTCRACKER SUITE) (toys)	Tchaikovsky	E-72	R-2
March in D Flat (slow)	Hollaender	E-72	R-2
March in F Major (brisk)	Anderson	E-71	R-1
March, Little Soldier (MEMORIES OF CHILDHOOD)	Pinto	E-77	L-1
March Militaire	Schubert	E-73	R-3
March of the Little Lead Soldiers	Pierne'	E-77	L-1
March of the Three Kings (processional)	Bizet	E-74	R-4
Military March (brisk)	Anderson	E-71	R-1
Northern Song (processional)	Schumann	E-73	R-3
Passipied (tiptoe)	Delibes	E-74	R-4
Soldiers' March (playing soldiers)	Schumann	E-72	R-2
Tiptoe March (tiptoe)	Anderson	E-71	R-1
Wheelbarrow Motive (slow)	Anderson	E-71	R-1

Run

Adagio (slow run)	Corelli	E-71	R-1
Ballet	Gluck	E-71	R-1
Etude Joyeuse	Kopylow	E-71	R-1
L'Arabesque	Burgmuller	E-72	R-2
Playtime No. 4	Liadoff	E-74	R-4
Run, Run (MEMORIES OF CHILDHOOD)	Pinto	E-77	L-1
Run, Run, Run	Concone	E-72	R-2
Running Game	Gurlitt	E-72	R-2
Scherzo	Gurlitt	E-72	R-2
Slavonic Dance No. 1 (slow run)	Dvorak	E-73	R-3

Skip

BOHEMIAN GIRL - Happy and Light of Heart	Balfe	E-72	R-2
Come Lasses and Lads	English Folk	E-73	R-3
Etincelles (See "Sparks")			
Plain Skip	Anderson	E-72	R-1
Sicilienne (Ballet)	Gluck	E-71	R-1
Sparks ("Etincelles")	Moszkowski	E-71	R-1
Tarantelle	Saint-Saens	E-72	R-2

Swing, Sway, Rock

Boating on the Lake	Kullak	E-72	R-2
Cradle Song	Hauser	E-73	R-3
Flying Birds	Anderson	E-71	R-1
Knight of the Hobby Horse	Schumann	E-73	R-3
Love's Dream	Czibulka	E-71	R-1
Papillons, No. 8 (Butterflies)	Schumann	E-73	R-3
Valse Gracieuse	Poldini	E-71	R-1
Valse Serenade	Borowski	E-71	R-1

Swing, Sway, Rock (Cont'd.)

Waltz	Schubert	E-73	R-3
Waltz No. 5	Koschat	E-90	R.B.
Waltzes, OP. 9b, Nos. 1, 2. OP. 33, Nos. 2, 6, 7. OP. 9a, No. 10	Schubert	E-74	R-4

IMPERSONATION

AIDA - Dance of the Moorish Slaves (Juggler)	Verdi	E-73	R-3
Dwarfs	Reinhold	E-71	R-1
Elfenspiel (Elves at Play)	Kjerulf	E-73	R-3
Gnomes	Reinhold	E-71	R-1
The Hurdy-Gurdy man (KALEIDOSCOPE)	Goossens	E-78	L-2
The Knight of the Hobby Horse	Schumann	E-73	R-3
The Little Hunters	Kullak	E-78	L-2
The Little Sandman	Brahms	E-77	L-1
The Little Shoemaker	Riley-Gaynor	E-83	P.S.
Mirror Dance	Gounod	E-73	R-3
Praeludium (raindrops, fairies, elves, snowflakes)	Jarnefelt	E-72	R-2
Soldiers' March	Schumann	E-72	R-2
The Tame Bear (WAND OF YOUTH SUITES)	Elgar	E-78	L-2
Waltzing Doll	Poldini	E-78	L-2
The Wild Horseman	Schumann	E-78	L-2
The Witch	Tchaikovsky	E-73	R-3

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Childhood Rhythms, Albums 1 and 2, 4, 5, 6, 7, 9 — CHR 1-24 - 5 - 6 - 7 - 9

Dance-a-Story, Borlin, Paul and Anna — About Little Duck LE 101 — About Noah's Ark LE 102

Fun With Rhythm #1 and #2 — LB 2094 - LB 1380

Holiday Rhythms B 302-3

Phoebe James Series AED - 1 through 22

PRIMARY RECORDS (Cont'd.)

Rhythms of Childhood, Ella Jenkins, LB 3180

Rhythmic Play, Dietrich, Sally Tobin, RP4

Rhythmic Productions, AA 111, 112, 113 — Upper Grades BB 204 - CC 617

Rhythmic Time, Wood, Lucille and Torner, Ruth, Album 1 B 301-3 — Album 2 B 552-3

Sing and Do Series, LB 3125 and LB 3126

UPPER GRADES

Adventures in Music, Grades 1-6, R.C.A. Victor

Bassett and Chestnut Series, Rhythmic Activities, LB 1006

Childhood Rhythms, Albums 3, 4, 6, 8 CHR 3-4-6-8

Dance-a-Story, Borlin, Paul and Anne — About the Magic Mountain LE 103 — About Balloons LE 104

Fun With Rhythms #3, LB 2095

John Philip Sousa Marches B124

Rhythm Time Albums 1 and 2 B 301-3, B 552-3

SECTION IV

We teach children to—

Read and Write Music

SECTION IV: READ AND WRITE MUSIC

We Encourage Children To—

RECOGNIZE:

- high and low pitches from written linear patterns
- music symbols as they relate to duration, pitch, articulation, expression and nuance
- familiar tonal and rhythmic patterns as they occur in new songs
- tempo and dynamic markings
- repeated like or unlike phrases.

KNOW:

- symbols of musical notation
- scale patterns and systems
- musical terms appropriate to the level of learning and musical experiences
- meter signatures appropriate to the level of learning and musical experiences.

SECTION IV: READ AND WRITE MUSIC

Learning to read and interpret the musical score extends children's horizons for greater enjoyment and enables them to explore individually a wide range of music.

WHY

Reading and writing music enables children to:

increase musical understanding by translating sound to visual symbols and by translating visual symbols to sound

explore individually a wide range of music

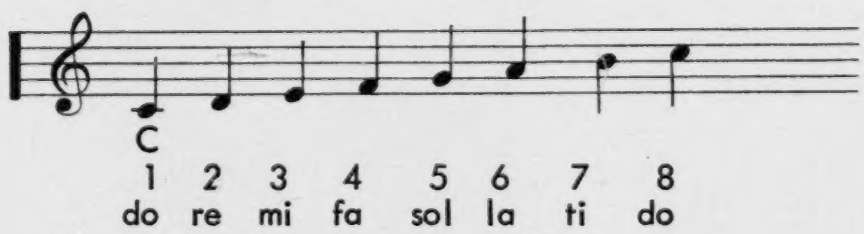
develop deeper musical insight through interpreting the musical score.

HOW

Children learn to read through:

exploration of sound
hand movements
graphic representation
playing instruments
singing

- Playing percussion instruments to learn to read rhythmic notation.
- Acting out pitch levels to identify high and low
- Associating numbers and/or syllables with the degrees of the scale and the melodic line.



SECTION IV: READ AND WRITE MUSIC

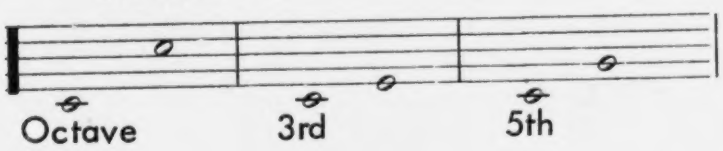
HOW (Cont'd.)

- Employing long and short dashes to represent long and short tones.

- Translating dashes into note values to form rhythmic patterns.

- Singing melodies with or without the numbers, then looking to see "how they look when they sound that way . . ."
- Learning that most melodies are written with notes that represent part of the scale or chord tones.
- Learning intervals and finding them in songs.
- Using notation in song-writing.
- Using notation in playing instruments.
- Learning intervals and finding them in songs.

Intervals



WHEN

- In regularly planned experiences as part of the music program
- Whenever the need arises in singing or listening.
- In scoring a child's original melody

WHAT

Rhythm	Melody	Chords
Pulse pictures	Melodic contour	Numbers 1, 3, 5
Duration	Pitch pictures	Letters C E G
Notes	Numbers 1,2,3,4,5,6,7,8	Syllables do, mi, sol
Rests	Staff	

SECTION IV: READ AND WRITE MUSIC

SUGGESTED LESSON PLANS

READING MUSIC

PRIMARY

"Morning on the Farm" — page 51, Silver Burdett, Book I, Music Through the Day

PURPOSE: Hear the melody repeat itself

PROCEDURE:

- Teach the song as directed in song section, page 51.
- Have the children listen to what the animals say.
- Ask the children if the animals' voices go up, down, or stay the same.
- Let one child play, on the bells, what they say. (others listen)
- Have children listen for notes that repeat in other songs:
  Silver Burdett — "The Lawn Mower," page 45, Book I
  "The Woodpecker," page 43, Book I
  Music Through the Day

"Johnny Get Your Hair Cut" — Music in Our Town, Book 2, Silver Burdett page 62
Record Album No. 6

PURPOSE: Help children to recognize duration of notes

PROCEDURE:

- Play the recording for the children.
- Have the children listen for notes that go twice as fast as others. How many groups of fast notes are there? (4) What words are sung on these notes? (Johnny get your)

- The children may open their books to see what the score looks like.
- Have the children find places where notes go twice as fast as in other songs:
  "Lavendar's Blue" — Silver Burdett, Book 2, teacher 106
  "This Old Man" — Silver Burdett, Book 2, page 88
  "Shake My Hand" — Silver Burdett, Book 2, page 46
  "Birthday Song" — Silver Burdett, Book 3, page 106

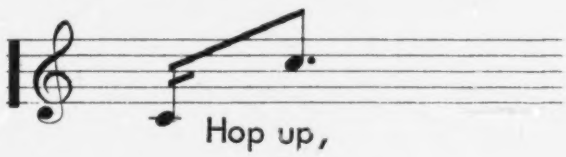
SECTION IV: READ AND WRITE MUSIC

"Hop Up My Ladies" — Music Now and Long Ago, Book 3, page 94, Silver Burdett, RA 7

PURPOSE: Recognize new tonal patterns as they appear in new songs

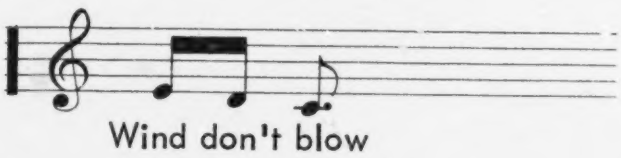
PROCEDURE:

- Teach the song by record as on page 27 in the song section.
- Point out the octave skip of the first "Hop Up" in the refrain. Sing by numbers: (1-8). Ask the children to listen for other octave skips, in the refrain and then look at their books to see the octave skip on the musical score.



Let a child use tone blocks to play the octave skips as the class sings the song.

- Point out the next pattern:



Listen for this pattern, sing it with numbers (3-2-1), and write it on the board.

Find the tonal pattern in the song books. Some songs end and some songs begin this way.

Ask the children if they can think of any songs which begin or end in this tonal pattern.

Others: Octaves: "Swinging," Music in Our Town, Book II, page 66

"The Cherry Tree" — Music Now and Long Ago, Book 3, page 29, Record Album 14

PURPOSE: To teach rhythmic pattern - dotted eighth followed by a sixteenth

PROCEDURE:

- Listen to record, learn song - (see Singing page 27)
- Listen to rhythmic pattern Notice "snap" or "bounce."
- Clap or tap with record.
- Put rhythm pattern on board.
- Clap or tap
- Put even eight note pattern on board.
- Clap or tap. Notice the contrast.

Other songs with the same rhythmic pattern: "Lullaby" - Music Now and Long Ago, Book 3, p. 67.

SECTION IV: READ AND WRITE MUSIC

ELEMENTARY

Song: "LaCuna" — This is Music for Kindergarten and Nursery School, page 151, Allyn and Bacon.

PURPOSES: To help the children understand the structure of music

To teach note, rest, repeat and D.C. al Fine

PREVIOUS EXPERIENCES:

Children need:

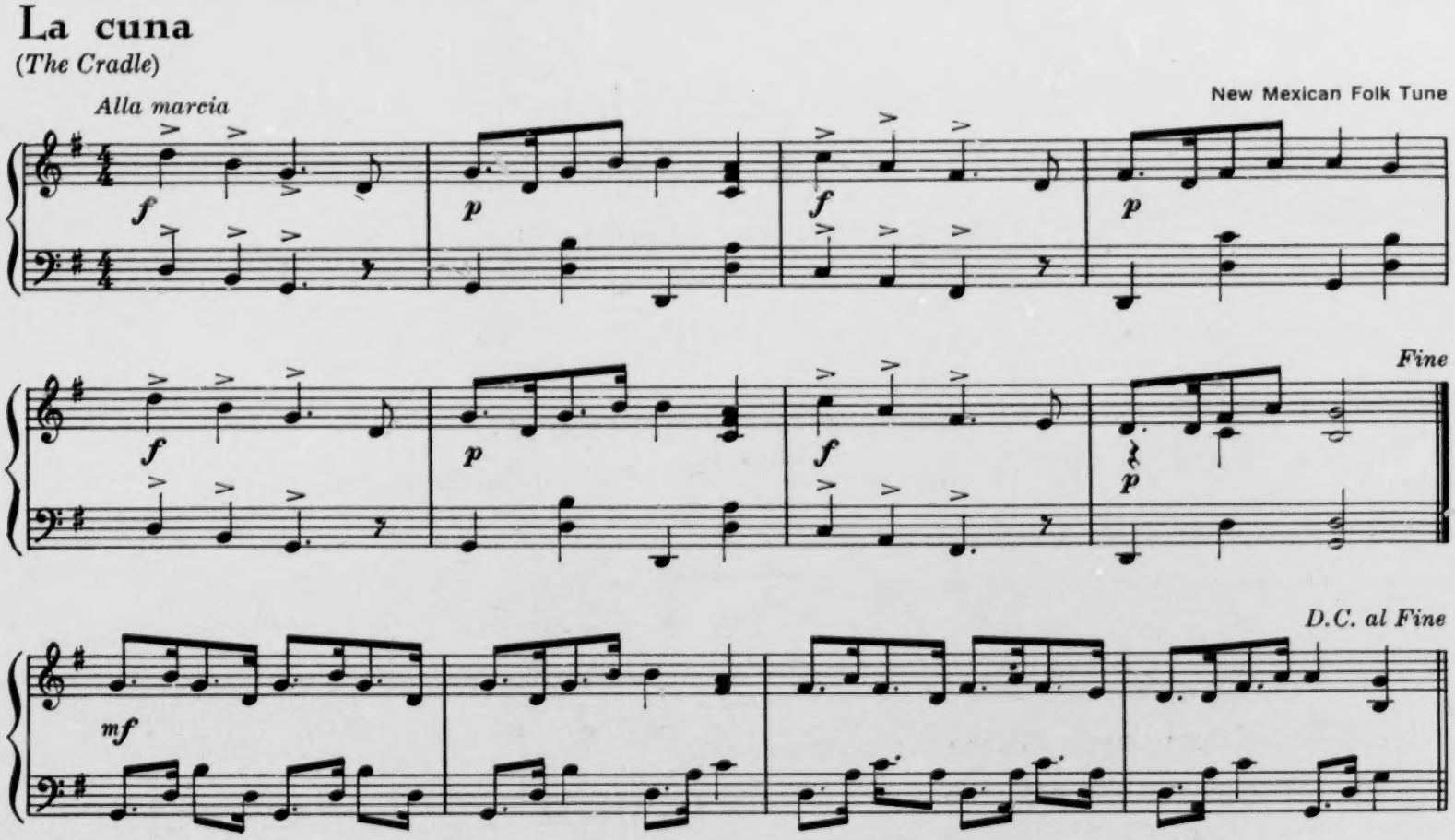
Exploration of instruments and sounds which the instruments may produce.

Explanation of each instrument and demonstration of how to hold each instrument properly.

MATERIALS:

- Drums
  Finger cymbals
  Tambourines
  Wood blocks
  Cymbals
  Rhythm sticks
  Triangles
  Sand blocks
  Maracas
  Jingle bells
- Blackboard
- Record "LaCuna", a New Mexican folk tune — Alpha recording K-N-1, Allyn and Bacon.

This is Music for Kindergarten and Nursery School, page 151



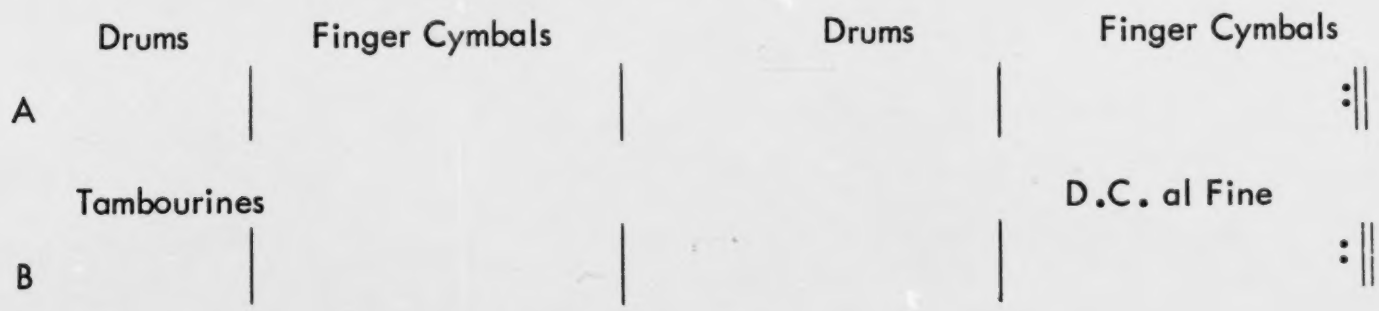
SECTION IV: READ AND WRITE MUSIC

PROCEDURE:

- Listen to the record several times. Ask children, "Which instruments could play in the first part, second part, etc." As they decide, write it across the blackboard, replaying the record when necessary. (Children will probably choose drums or cymbals for the loud measures, finger cymbals or triangles for the soft measures, and tambourines or maracas for the section where the melody is faster.)

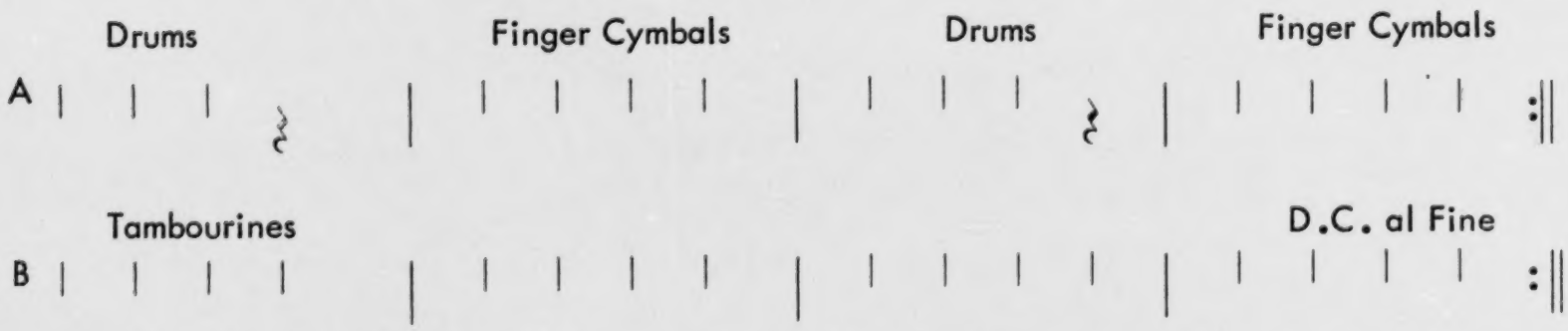
  Children will discover that the form is A B A and that the first part can be written by using a repeat sign. They will discover that the last part is like the first and can be scored by using D.C., al Fine. (See Glossary.)

- A possible score, made by children, might be:

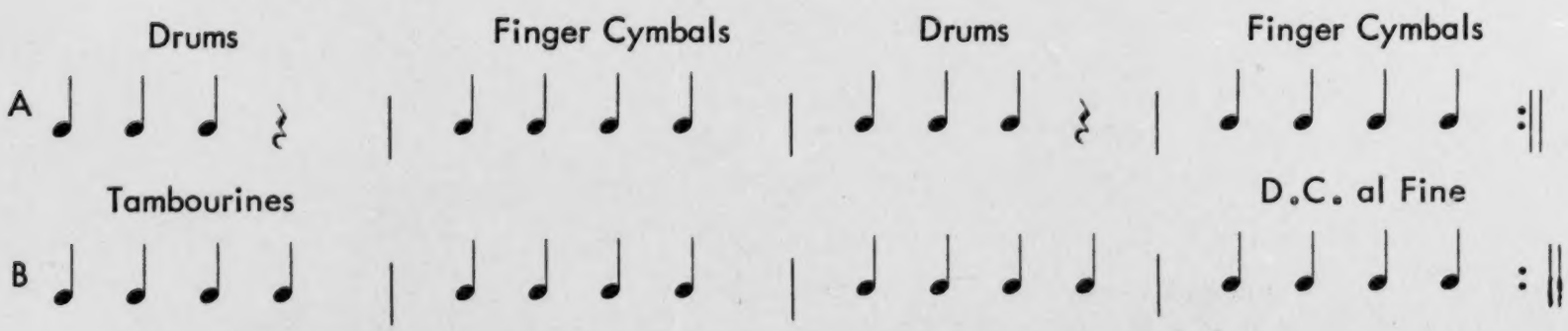


Let children try out their score by playing with the record.
Then say, "Let's write what we have played."

- Indicate with vertical marks the places where the instruments are played. Indicate the rest where it occurs. The score will look like this.



- Then add the heads of the notes introducing the term "note." Talk about the head of the note and then stem. This note is a <u>quarter note</u>. The final picture will look like this:



- Give children opportunities to try several different combinations of instruments.

SECTION IV: READ AND WRITE MUSIC

Song: "Down the Ohio" — Music Near and Far, Book 4, page 32, Silver Burdett, Record Album 2

PURPOSE: To teach the 1-2 rhythm of $\frac{6}{8}$ meter.

PROCEDURES:

- Teach the song by using the record or by another method outlined in the song section. (Refer to page 26 in song section.)
- Listen for the rhythm. Clap the rhythm.
- Write the rhythmic notation for the first measure on the board:

Point out that the rhythm is grouped in two's (two sets of triplets)

although there are six notes in each measure.

- Follow the procedure in the book for ways to express the movement in groups of two.

OTHERS:

"Waddle-dee-dee," Music Now and Long Ago, Book 3, page 9, Record 11

"Johnny Comes Marching Home," Music in Our Country, Book 5, page 106

"Wee Cooper of Fife," Music in Our Country, Book 5, page 28

"Funiculi, Finicula," Music Around the World, Book 6, page 44

"The Mill Wheel," Music Near and Far, Book 4, page 4

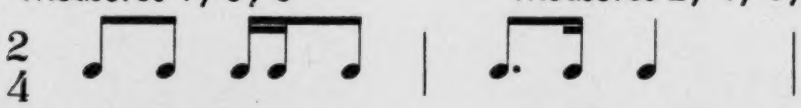
Song: "Sandy Land," Music Near and Far, Book 4, page 30, Record Album 2 (also a simpler version, Music Now and Long Ago, Book 3, page 33

PURPOSE: To recognize the same melodic patterns, to recognize likenesses in melodic patterns.

PROCEDURE:

- Listen to the record; look at the song.
- Discover melodic patterns that are the same (measures 1, 2 and 5, 6, 9, 10, 13, 14).

Measures 1, 3, 5 — Measures 2, 4, 6, 10, 12, 14



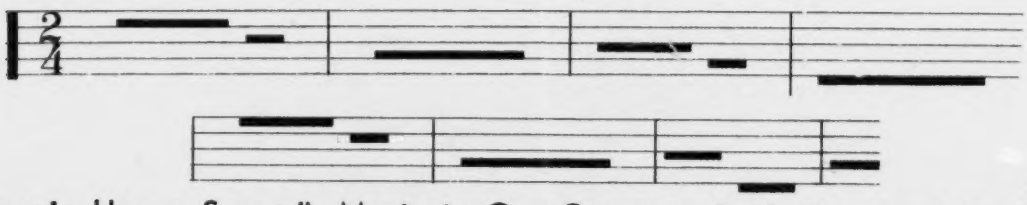
Measures 9, 11, 13 — Measures 7, 8 and 15, 16

SECTION IV: READ AND WRITE MUSIC

PROCEDURES: (Cont'd.)

- Lock at measures 3, 4 — This pattern is almost the same as measure 1, 2 — but it begins one step lower.
- Look at measure 7, 8. Find two other measures that have the same pattern. (15-16)
- Look at measures 11, 12. Do these two look the same as 9, 10? In what ways are they different? (last four notes)
- Sing the pattern of the first two measures with words.
- Sing the pattern of the third and fourth measures.
- Sing the whole song from the musical notation.
- In another lesson, study the melodic pattern of the descant.

Melody Pattern
Descant for "Sandy Land"

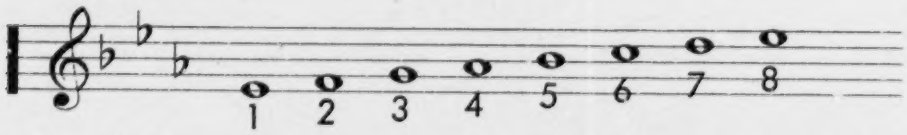


Song: "Navajo Happy Song," Music in Our Country, Book 5, page 160, Record Album 9

PURPOSE: To acquaint children with the pentatonic scale. This scale is the basis for the music of primitive peoples, and is often thought of in connection with American Indians and Chinese music. "Auld Lang Syne" is based on this scale.

PROCEDURES:

- Listen to the record to learn the song (See Singing, page 26)
- Place major scale on the board.



- Have class discover which tones of this scale are not used in this song by comparing text with scale (4, 7).
- Cross out the unused notes. Play the remaining tones on the piano or on the bells. How many notes are left? (5) — (1 and 8 are the same)
- This is the pentatonic scale. Penta means 5, tonic means tone. This scale may be played by using only the black keys on the piano or the corresponding bells.
  1 2 3 5 6

Other songs:
Silver Burdett, Music Near and Far, Book 4

"The Green Hills," page 43, Record 12

"Treading the Water Wheel," page 12,

"The Hole in the Bucket," page 18

"Hato Popo," page 123, record album 9

SECTION IV: READ AND WRITE MUSIC

Other songs — Continued:

Silver Burdett, Music In Our Country, Book 5

"Our Kites are Flying," page 133, Record Album 12

Silver Burdett, Music Around the World, Book 6

"Auld Lang Syne," page 8

"Coal Miner's Song," page 98, Record Album 5

RECORDING: Minuet II, from "Royal Fireworks" Music, Handel Adventures in Music, Grade 3, Vol. 2

PURPOSES: To help children understand the structure of music by learning to read musical score written for percussion instruments.

PREVIOUS EXPERIENCES:

Explanation of each instrument and sounds which it may produce.
Experiences in playing the instruments.

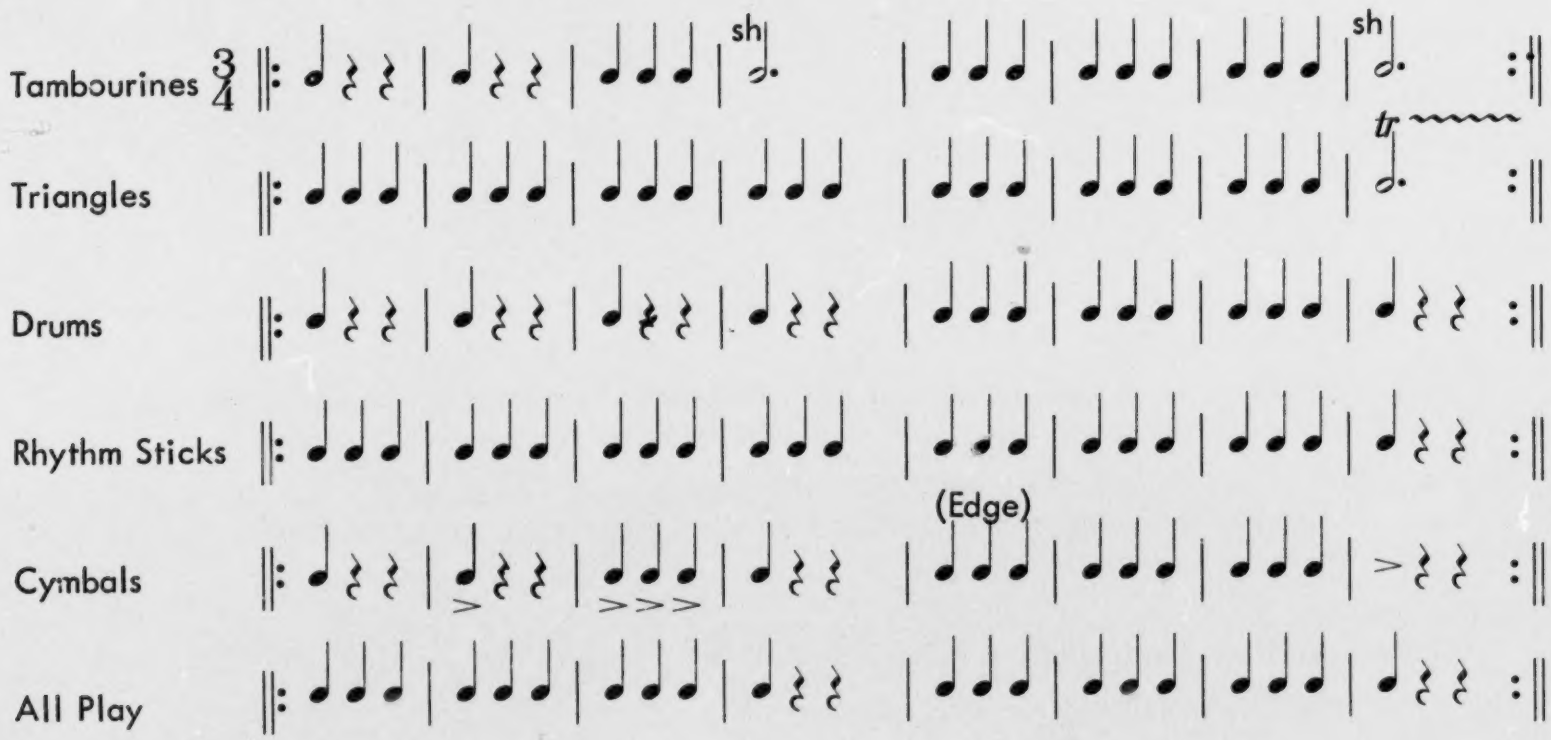
MATERIALS:

Instruments: Tambourines, triangles, drums, rhythm sticks, cymbals

Recording: R.C.A. Victor LE 1003

Overhead Transparency of musical score (or score on a chart)

Minuet II from Royal Fireworks Music



sh ~~~ = shake tambourine

tr ~~ = trill on triangle

(edge) = play cymbals on the edges

> = crash the cymbals

SECTION IV: READ AND WRITE MUSIC

PROCEDURES:

- Project the score on the screen. Say, "In this lesson we shall read music while we play the percussion instruments."
- Read the score together, one line at a time.
  "Play, rest, rest | Play, rest, rest, | Play, play, play | play———— etc."
  Explain any symbol which is unfamiliar to the children as it occurs in the score.
- Read the score clapping on the notes. For rests, put hands on shoulders.
- Give out the instruments and play. Use a pointer on the overhead projector. After the score has been read several times, let the children use different instruments.
- Play the record and instruments together.

FOLLOW-UP:

Tell the story that goes with the "Royal Fireworks" Music. See Lillian Baldwin: Music for Young Listeners, The Green Book. Silver Burdett, 1951.

SECTION IV: READ AND WRITE MUSIC

INDICATIONS OF GROWTH IN READING AND WRITING

Are children becoming aware of the ear-eye relationship between singing and note reading?

Is there an intellectual growth in the understanding that music has pattern?

Can children tell whether music moves step-wise or skip-wise?

Can the child find repeated, like and unlike phrases?

Are children becoming familiar with the use of number and/or syllable names of notes?

Can children translate notes into correct rhythmic responses?

Do they understand the meaning of the terms and symbols?

Has the knowledge of music through notation been increased? Is the listening more meaningful because of reading notation? Is he a better performer (singing and playing instrumentally) because of his greater knowledge of music reading? Is his ability to move to music better and more natural because of greater skill in music reading? Does he understand better how to create because he knows music reading?

Is it possible for any child to create an original composition? Do children listen to fine recordings with a feeling of well-being?

Are the students able to interpret complex rhythmic notation? Can the students understand complex tonal and sequential patterns?

Have they become better sight readers?

Have they gained enough reading ability to continue with it later in life as a member of a choir, band, or orchestra?

SECTION V

We teach children to—

Create

SECTION V: CREATE

We Encourage Children To—

CREATE:

melodies using their own voices
their own songs and accompaniments as a class and individually
original rhythm patterns for accompaniment
movements to fit music
expressive dance movements
dramatization of songs

RESPOND:

to music through physical movements
to creative invitations
to melodic and rhythmic contour
to a variety of musical forms
to expressive qualities of tempo and rhythmic variations
to increasingly complex rhythmic and tonal patterns

IMPROVISE:

accompaniments for melody, harmony, percussion instruments
a tune above a given ostinato
words to a familiar song
melodically, harmonically and rhythmically on familiar songs, chords, and rhythm patterns

SECTION V: CREATE

Creativity brings into being that which is unique or original within the knowledge or experience of the individual.

WHY

Creativity helps children to:

express themselves in many original ways
discover meanings in music
learn to appreciate creative processes in other forms
release tensions.

WHEN

During the regular scheduled music period
Whenever an appropriate occasion arises during the school day.

WHAT

Create:

an original song
a descant to a song
an introduction, interlude or coda to a song
an original accompaniment to a song
percussion scores
physical responses to music.

Improvise:

vocally
instrumentally
rhythmically.

Relate musical experience to other curriculum areas.

HOW

Provide classroom atmosphere to inspire creative activity

Make available materials which will facilitate creative musical responses (poems, paintings, recordings, etc.)

Provide space in which creative activity may take place

Arrange a section of the room as a center for creative materials

SECTION V: CREATE

SUGGESTED LESSON PLANS

READING NOTATION

SUGGESTED LESSON PLANS FOR READING RHYTHMIC NOTATION

PRIMARY

PURPOSE: To create a rhythmic response through chanting and movement leading to beginning notation of rhythmic scores

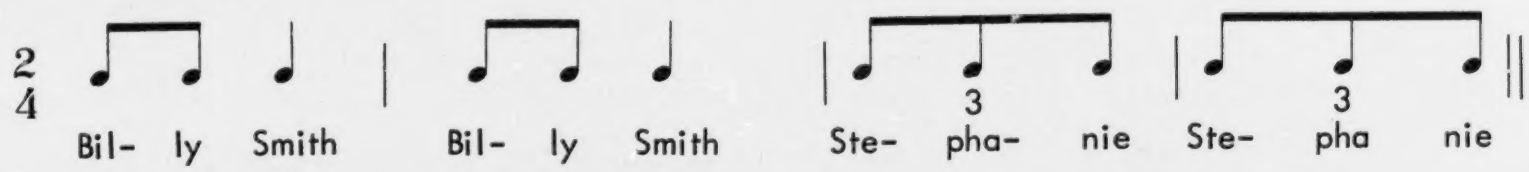
Begin with a suggested name of a familiar object (animal, flower, a child's name) and ask the children to chant the name in rhythm.

Chant — B i l l y S m i t h — B i l l y S m i t h

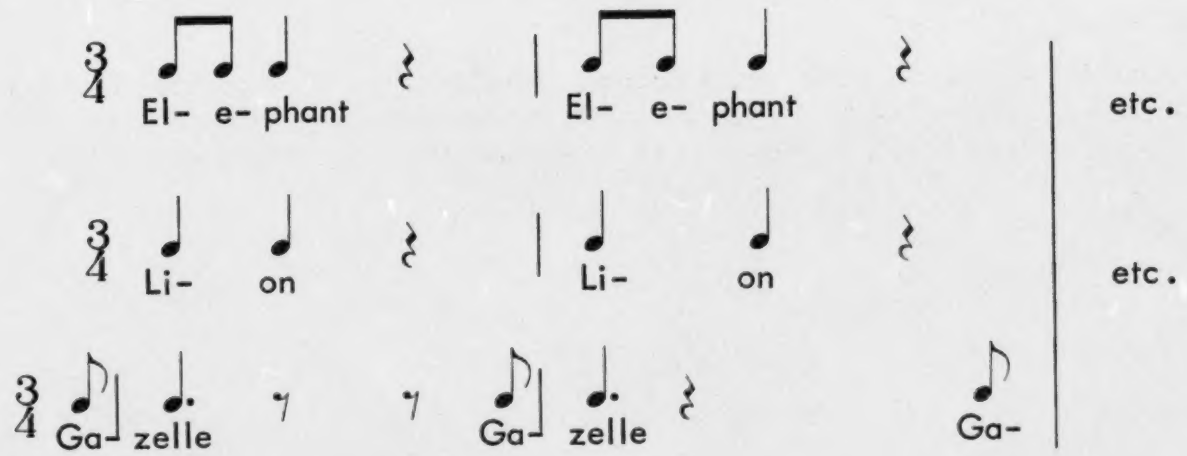
As the children continue to chant, allow them to create movements to accompany the chant. Varied movements may be expressed by different children. The teacher may show the picture of the rhythm created, using rudimentary notation (relating it to music readiness) such as:

Bil-	ly	Smith	Bil-	ly	Smith	Ste-	pha-	nie	Ste-	pha-	nie

When children have had experience using a music book the notation may be shown in the following way:



This idea may be carried on at a later time using 2, 3, or 4 words in creating an ensemble. Example shown is merely to show a rudimentary score.



CREATING RHYTHMS

ELEMENTARY

Later the chanting and creation of accompanying movements may be extended to word groups, phrases, sentences or stories. Any part of this activity can be extended to the use of instruments.

PURPOSE:

- Provide opportunity to improve creative expression through movement.
- Extend a musical experience through original compositions in art, literature, etc.

PROCEDURES:

- Beat a drum in 4/4 rhythm. Say, "Listen to the way I beat the drum. What is it saying? Can you do something to this rhythm? Now listen again. How would you move when I beat this way? Does it sound the same? Listen again."
- "Now as I beat the drum would you like to move the way you think it suggests? When I stop playing, you stop, turn, and go another way, being careful not to bump someone else."
- "As I beat the drum again pretend you are an animal. How would you move if you were that animal?"
- This can be extended, letting the children be cars — big cars, little cars, trucks, steam engines, tug boats, etc.
- At a later time allow the children to listen, without title or comment, to a recording (suggestion: "Pantomime" from The Comedians by Dimitri Kabalevsky, Adventures in Music, Grade 1, TE p. 47-50).
- After listening, still without giving title or comment, allow the children to do whatever the music suggests. Continue until every child has an opportunity to express his feelings and chant the music.
- Then the title may be given and story of why the composer wrote the music. Let the children express their feelings as they are inspired by the music and the story through some medium of art: crayons, finger painting, tempera or whatever suits the situation.
- By this time the music has been heard enough that the children should be thoroughly familiar with it. Say, "Now would you move to the music in a way that you feel shows the composer's idea?" Alow ample opportunity for expression from each child.

CREATING SONGS

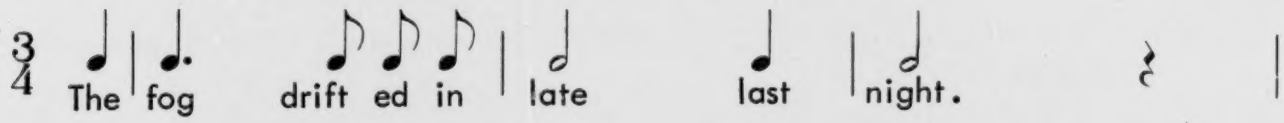
SUGGESTED LESSON PLAN FOR CREATING SONGS

ELEMENTARY

PURPOSE: Creating an original song

PROCEDURE:

- This activity might begin with writing poetry. The class may have several original poems they would like to set to music. The form of the poem may suggest the form of the music.
- Establish a rhythm for the music by scanning the poem.



- There are various ways to go about setting the poem to music. Some suggested ways are:
  - Let the children sing a phrase to select one to use initially. With the selection of this first phrase the key may be established. Have the children sing this phrase until they know it. (If the teacher wants to use this as an opportunity for experience in scoring, she may do so.) When the children know the first phrase, ask them to make a melody for the second phrase. As the melody is decided upon for each phrase the melody should be sung from the beginning adding each newly completed phrase until the class knows the entire melody.
  - Melodies may be made by using melody instruments, instead of singing.
  - The teacher may sing or play the first phrase and the children may sing the second phrase.
- Scoring the song should be the final activity in the creation of the song.
- Encouragement and recognition should be given the children who create their own songs.

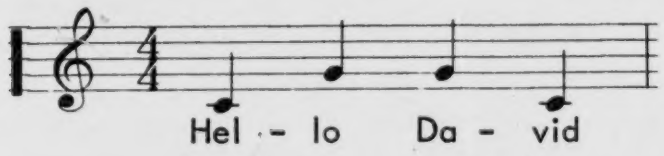
SECTION V: CREATE

VOCAL IMPROVISATION

PURPOSE: To improvise with the vocie by creating a singing response

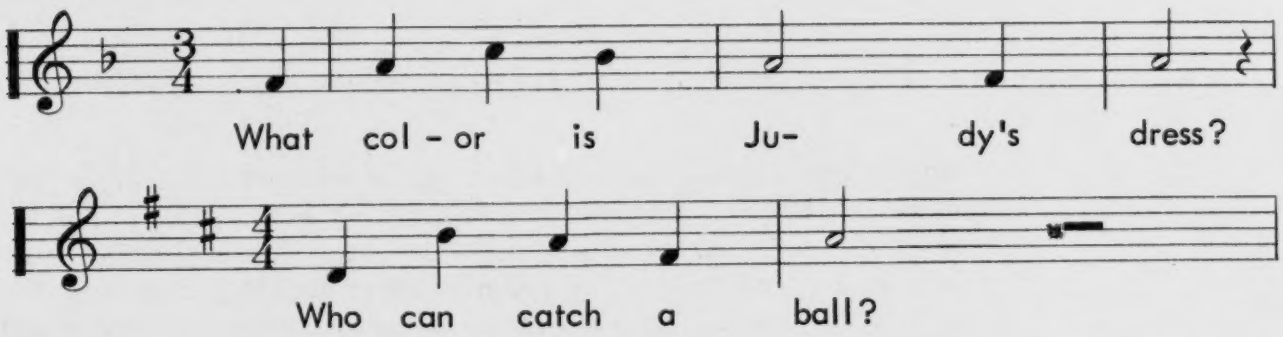
PROCEDURES:

- A simple way to start improvising with the voice is to use singing conversation. Greet the child by singing instead of speaking.



(It is a good idea to begin with children who are likely to respond. If they are reluctant, you might call the roll by singing the name and letting each child respond in his own way.)

- To continue the singing response a next step might be singing questions and answers.



(Answers may echo the melody of the question.)

Sing a question — Create one having particular significance to the children. Select one child to respond by singing an answer. Involve as many children as possible. The teacher's attitude of acceptance of each individual effort will help to make this a successful lesson.

An extension of this plan (which will also help to develop listening and reading skills) might involve the class in rudimentary notation of melodic lines. A picture of the response indicating whether the group of tones flow or jump up, move down scalewise or in sounds far from each other, or if they stay on the same pitch, such as:

Example:

Teacher: How did you come to school today?

Answer: I rode the bus.

This would help to develop attentive listening as well as the concept of notation of different musical pitches.

SECTION V: CREATE

PROCEDURES — Continued

Other ways to do this might be to use melody bells entirely in the creation of musical question and answer phrases.

A tape recorder used to chronicle the experience and play back might also maintain interest.

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- Answer-Back Songs, pp. 46-52, This Is Music, K-N by Adeline McCall. Allyn Bacon, 1965.
- Creating Music With Children by Alice M. Snyder. Mills, 1957.
- Look for question and answer songs in Silver Burdett Series, Music for Living.

SECTION V: CREATE

INDICATIONS OF GROWTH IN CREATIVITY

Have your children grown in the ability to:

- Create patterns of sound?
- Create songs?
- Dramatize songs?
- Score original compositions?
  - Chants and rhymes in increasing complexity and length
  - Melodies for singing or playing on instruments
  - Musical arrangements, such as — combining songs; adding accompaniments, descants, instrumentation, and simple harmonies
- Express original ideas through movement?

  Move freely in response to a musical stimulus expressing mood, pattern, melody, tempo, dynamics, phrase, form and other elements of music?
- Improvise vocally or instrumentally?
- Use other art expressions to stimulate creativity (a poem, story, play, painting, sculpture, etc.)?

SECTION V: CREATE

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SECTION VI

Indications of Growth in Music

INDICATIONS OF GROWTH IN MUSIC

By the end of the first grade children could be expected to:

Recognize elements of music such as rhythm, melody, harmony and mood

Recognize the violin, cornet, piano and drums, and determine whether the instrument is of high or low pitch

Recognize the difference between men's, women's, and children's voices

Be aware of contrasts: same-different; loud-soft; happy-sad; high-low; up-down; even-uneven; fast-slow; vocal-instrumental

Sing many rote songs, accompanied and unaccompanied

Sing with vitality, but not to an excessive degree where they lose their awareness to pitch

Feel the phrase as the basic unit in musical form

Sing "in-tune" within a limited range

Play simple accompaniments on bells, autoharp and xylophone

Hear and feel tonal movement in terms of "up," "down," and "same" through playing melody instruments

Have a feeling for fundamental rhythms by walking, running, skipping, hopping, bending, swaying, etc.

Follow the teacher in using hand movements to indicate melody line and phrase

Interpret music through the use of dramatization and impersonations

Dance several folk dances

Make original responses to music through physical movements

Create melodies using their own voices

Create new phrases or verses to familiar melodies

Recognize pitch differences in terms of high - low - same, and melodic direction in terms of up - down and repeat

Follow line notation for melodies

Recognize repeated rhythmic patterns in songs and be able to clap them

Use numbers for identification of melodic patterns

Use line notation to recognize even and uneven rhythmic patterns

By the end of the second grade children could be expected to:

Listen with greater discrimination

Recognize more of the formal instruments by sight and sound: piano, flute, trumpet, clarinet, trombone, bass viol, violin and bells

Be familiar with some master composers and some of their compositions

SECTION VI: INDICATIONS OF GROWTH IN MUSIC

Sing independently with better pitch than in grade I

Sing simple rounds, chants, and descants

Play melodic fragments on melody instruments by scale and numbers and by ear

Maintain simple rhythm patterns as accompaniments

Respond with whole body to music

Be aware of accents, tempo, note durations, phrase length and form

Interpret music through dramatization or pantomime

Plan their own accompaniments and movements

Write a short poem as a class - set it to music, or add new verses to music

Suggest music and music related presentations for groups of children or other classes

Use number notation to play simple songs and fragments of songs on the bells

Use the song books to help learn the melody of a new song as well as to learn the words

Recognize repeated tonal patterns and rhythmic patterns both aurally and visually

Think melodic direction in terms of steps and skips

Recognize and be able to sing the scale in numbers and syllables

Make a functional use of number notation while playing melodic fragments and short songs on the bells

Play rhythmic patterns of familiar songs and the underlying pulse of other songs on percussion instruments

Identify intervals in stem and staff notation, intervals frequently heard in music, repeated tones and melody line

Use number notation and have some knowledge of syllable names of notes.

<u>By the end of the third grade children could be expected to</u>:

To listen to their own voices for improved tonality and pitch

To identify scale-line and chord-line tonal patterns

Recognize by sight and sound the ABA form

Recognize variations in music, in tempo, dynamics, pulse and mode

Recognize common instruments by sight and sound

Perform simple melodies using bells, piano or xylophone

Use simple chords for accompaniment with the autoharp

Reproduce independently rhythmic patterns on percussion instruments

Have some knowledge of piano keyboard

Follow a melodic rhythm as well as the basic beat

Move body to melodic contour

Move freely in response to music

Respond physically to accents in both duple and triple meter

SECTION VI: INDICATIONS OF GROWTH IN MUSIC

Compose simple melodies

Create original rhythm patterns for accompaniments

Create movements to fit music they hear and sing

Recognize like and unlike phrases by hearing them or by seeing them on the staff

Recognize such symbols as sharp (#) and flat (♭)

Identify and sing scale passages both up and down, from the staff notation

Recognize skips on the staff

Recognize repeated melodic figures and refrains on the staff

Display deeper understandings of the form of a piece of music

Create and score short original tunes using numbers or syllables

Read by syllables and numbers

Notate their own compositions

Be familiar with music terms appropriate to music of this grade level

By the end of the fourth grade children could be expected to:

Recognize similarity of melodic lines and patterns, repetition or sequence of melodic lines and repetition or similarity of rhythmic patterns

Distinguish between major, minor and pentatonic modes

Be more familiar with lives of great composers, old masters and contemporary artists

Be familiar with instruments of orchestra and band, identify by sight and sound

Sing with a pleasing tone quality

Sing melodic lines, and phrases in one breath

Sing tonal patterns in melodic lines using syllables and numbers

Identify intervals of octave, fifth, third; major and minor and pentatonic scales

Sing tonic triad of new songs

Sing rounds, descants and two part songs, harmonize with chordal harmony

Sing with improved intonation

Sing rhythmic patterns correctly

Pick out sequences and identical phrases and sing them independently

Perform with increased skill on xylophone, resonator bells, chromatic bells and a keyboard instrument

Play a melody instrument such as a recorder, tonette, or flutophone (recorders preferred)

Play major minor and pentatonic scales on a keyboard or melody instrument

Add rhythm scores to songs using rhythm instruments and follow structure of songs

Use appropriate dynamics, tone color, and tempo in playing melodys and accompaniments

Develop folk dance steps to music adapt body movements to the contour of the melodic line to show appearance of counter melodies and a feeling for cadences

SECTION VI: INDICATIONS OF GROWTH IN MUSIC

Develop an interpretive physical feeling and movement for the tempo, dynamics and tone color

Show through bodily movement structure and form of music

Act out rhythmically through bodily movement the basic pulse of music

Emphasize the different rhythmic structures of folk music

Pattern dance steps according to the form and feeling of music

Create and use expressive dance movements to music

Create their own songs

Create their own rhythmic patterns of accompaniment to their own compositions

Create their own dramatizations of songs

Use autoharp accompaniment to original melodies

Create melodies in major, minor and pentatonic tonalities

Improvise harmonizing parts by using chord tones and makeup an ostinate-singing or playing part for a pentatonic song

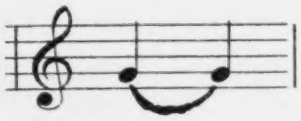
Do interpretive dance to simple classical instrumental music

Create simple melodies using AB, ABA, rondo, and theme and varations form

Be able to use this knowledge of relative note and rest values in singing and playing

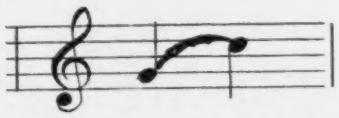
Know these music symbols:

A tie



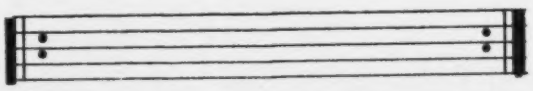
a curved line connecting two notes of the same pitch

A slur



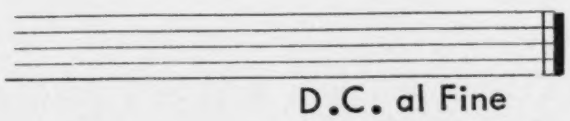
a curved line connecting two notes of different pitch

Repeat



perform again

D. C. al Fine



go back to the beginning and play again until you reach the word FINE

Second ending

to be used in place of the first ending when section is repeated

Be aware that number 1 is the home tone of the scale

Know how to locate number 1 from the key signature

Know that the tonic chord is based on number 1 (1-3-5)

Know the letter names of the lines and spaces of the treble and bass staff

SECTION VI: INDICATIONS OF GROWTH IN MUSIC

Know why a sharp or flat is sometimes found in the melodic line (to raise or to lower a single tone).

Recognize all standard music symbols for written notation

Read and perform independently, vocally and instrumentally

Interpret independently marks and symbols of expression

Read at sight using syllables and numbers

Read and notate more complex rhythmic patterns

Recognize meter and key signatures

Understand note values and their relationships

By the end of the fifth grade children could be expected to:

Recognize sonata-allegro, theme and variations, and rondo forms

Recognize dance forms

Sense the mood of the music

Discriminate between qualities of I, IV and V_7 chords in major and minor tonalities

Recognize repeated melodic patterns, sequences and phrase repititions

Distinguish which instruments are playing melody, and which are playing harmony

Recognize some compositions by Bach, Strauss, Schubert, Brahms, Copland and Bernstein

Discover the meter signature when listening to a record

Sing two part songs by notation and by ear

Sing with good breath support, tone quality and diction

Vocalize tonic chords through roots and triads

Add a harmonizing part by ear

Further develop strong rhythmic concepts through bodily response

Plan body motions to show melodic direction, variations in tempo, dynamics repetition, and contrast

Conduct in 2/4, 3/4, 4/4 meter

Perform more skillfully using percussion, melodic keyboard, small wind and harmonic instruments

Play an instrumental accompaniment for some of songs sung in class

Plan rhythmic response to a given melody

Create tunes using rhyme, text or rhythm

Improvise a tune above a given ostinato

Interpret more complex rhythmic notation

Interpret meter signatures

Recognize visual and aural rhythmic pattems

Read music using notes, syllables and numbers

SECTION VI: INDICATIONS OF GROWTH IN MUSIC

Understand compound meter (6/8)

Play simple accompaniments by chord and ear

Recognize and sing intervals of a fourth, and seventh

Read in major, minor and pentatonic modes

Understand and read more complex tonal and sequential patterns

Read independentally

By the end of the sixth grade children could be expected to:

Recognize aurally alterations in a melodic line, (sequence, augmentation, and diminution)

Recognize aurally major, minor, and pentatonic modal songs

Recognize aurally all common melodic and harmonic intervals, and dissonance

Recognize aurally instruments and combinations of instruments such as orchestra, band, and ensembles

Recognize qualities of primary chords in major and minor modes

Recognize music vocabulary and symbols by listening

Recognize theme charts by eye and ear

Recognize aurally contemporary, romantic. nationalistic, classical and programmatic music

Recognize large instrumental forms (symphony, concerto, and vocal forms)

Recognize and sing independently tonal patterns with syllables and numbers

Sing songs in unusual rhythms

Sing two and three-part songs, rounds, descants and canons

Sing chordally within I, IV, V

Sing parts in balance using variations in tempo, dynamics, and good tone quality

Sing at sight using syllables and words

Play songs on melody instruments

Use melody instruments to play songs by sight and ear

Use rhythm instruments to play polyrhythm against another rhythm

Add accompaniments to minor songs

Recognize melodic contour by interpretive dance

Use physical movement to show awareness of unity and variety

Recognize styles of different periods by learning characteristic dances

Learn formalized dance steps for period dances

Feel variations in tempo and dynamics through physical response

Add harmony by vocal accompaniment

Create appropriate rhythmic accompaniment to songs

SECTION VI: INDICATIONS OF GROWTH IN MUSIC

Use the autoharp to add harmony by ear

Compose songs as a class and individually

Create dramatizations and interpretive dances to songs or orchestral music

Do simple melodic and rhythmic dictation

Read a score independently through the understanding of scale and interval relationship

Sing or play independently complex rhythm patterns from notation

Sight read two and three-part songs and simple contrapuntal songs

Recognize repetition and variation in notation

Recognize common tonal patterns and chromatic alterations

Analyze two- and three-part songs

Produce harmonic accompaniment from melodic notation

Use notation as an aid in listening, performing, and creating

MUSICAL GROWTH IN LISTENING

Level I	Level II	Level III	Level IV	Level V	Level VI
Different mood and types of music	Different mood and types of music		How mood is created	How mood is ex-expressed	How mood is ex-expressed
Develop feeling for phrasing	Development of phrasing	Sense of phrasing	Repetition and contrast of phrases	Repetition and contrast of phrases	Understanding form and organization of music
	Music of great composers	Identification of compositions	Music of great composers	Hearing works of contemporary composers	Composers of 19th and 20th centuries
Creative rhythmic response			Common tone groups — typical rhythms	Common tone groups — typical rhythms	Common tone groups — typical rhythms
Learning songs by listening	Learning songs from records	Learning songs from records	Learning songs from records	Listening to recordings of songs	Hearing recordings of songs
Listening to accompaniments	Listening to accompaniments	Different types of voices	Identification of orchestral instruments	Identification of orchestral instruments	Identification of orchestral instruments
Awareness of contrasts — high — low — loud — soft — gay — sad	Awareness of melodic movement	Awareness of tonal centers, scale passages, chords	Hear tonal relations	Listening to two or more parts	Listening to two or more parts
Hand movements for pitch changes	Awareness of melodic movement	Recognition of repeated tunes	Recognition of repeated tunes	Repeated sections	

MUSICAL GROWTH THROUGH MOVEMENT

Level I	Level II	Level III	Level IV	Level V	Level VI
Response to basic pulse	Repeated rhythm awareness	Correlation between notation and basic pulse	Development of basic pulse	Fitting parts together	Reading music with understanding of rhythmic notation
Associate basic rhythms walking, running, skipping, galloping	Associate basic rhythms walking running, skipping, galloping	Associate basic rhythms walking, running, skipping, galloping	Review of fundamental rhythms	Use of fundamental movements in other rhythmic activities	Use of fundamental movements in other rhythmic activities
Rhythmic singing games	Rhythmic singing games	Singing games	Simple folk dances	Play-party games — folk dancing	Folk dances
Creative rhythmic expressiveness	Body response to rhythms	Creative and interpretive dancing	Creative rhythmic response	Creative and interpretive dancing	Creative dancing
Dramatizations in time to music	Dramatization of rhythmic songs	Dramatization of rhythmic songs	Dramatization of rhythmic songs	Dramatization of songs	Dramatization of songs
	Feeling the regular phrasing	Rhythms in twos and threes	Isolation of rhythmic patterns	Feeling common rhythmic patterns	Syncopation, irregular phrasing

MUSICAL GROWTH IN SINGING AND PLAYING

Level I	Level II	Level III	Level IV	Level V	Level VI
Discover singing voice and instruments	Creative use of rhythm instruments	Develop singing voice	Improve vocal quality	Improve vocal quality	Further development of expressive singing
Sing joyfully and expressively perform on simple instruments	Use autoharp	Use autoharp	Use autoharp	Use autoharp	Use autoharp
Sing in tune individually and in groups and awareness of effects		Develop independence in singing activities	Sing rounds, canons, descants	Sing and play parts with assurance	Develop independence in singing and playing a harmony part
Sing many songs of self, family, home, pets, singing	Sing songs of home, school, community, play simple instruments	Sing songs of home, seasons, and folk songs	Sing songs of our American heritage from various regions	Sing and play songs of ethnic groups and art songs play counter melodies and descants	Sing and play songs of the world, play harmony parts
Discover mood	Discover mood	Interpret mood	Interpret mood	Interpret mood	Further awareness of mood
Ability to indicate direction of melodic movement	Learn to use song books	Understand music and notation	Orchestral and band instruments in classroom	Improve music reading ability	Understand tonality, rhythm phrasing
Combining melody and rhythms	Combining melody and rhythms	Combining melody and rhythms	Keyboard experience	Combine singing with instrumental parts	Harmony and rhythm through instruments

MUSICAL GROWTH THROUGH READING AND WRITING

Level I	Level II	Level III	Level IV	Level V	Level VI
Awareness of high-low, fast-slow	Identify duration patterns	Discover rhythmic patterns in familiar new songs	Relate duration tonal patterns to duration	Relate duration tonal patterns to duration	Syncopation
Awareness of melodic direction	Awareness of notation while singing phrases	Awareness of notation while singing phrases	Bell parts, instrumental parts percussion, from notation	Recognition of Chords	Recognition of Chords
Singing "favorite" songs from a book	Correlation of notes and music	Awareness of key note on staff	Meter and key signature	Knowledge of staff, meter and key signatures, music symbols	Signs and terms of musical score
	Identify tonal patterns	Recognize tonal patterns	Playing tonal rhythm patterns	Read, play rhythm tonal patterns, simple melodies, descants	"Aural" tonal, rhythm patterns transferred to musical notation
	Rote singing of tone names	Singing of tone names	Sight reading from notation	Song structure and organization	Form of songs
		Discovering musical ideas	Musical notation	Understanding compound measure ($\frac{6}{8}$ and $\frac{9}{8}$ time)	Understanding minor mode Comparing major and minor modes Pentatonic melody patterns

MUSICAL GROWTH THROUGH CREATING

Level I	Level II	Level III	Level IV	Level V	Level VI
Original dramatization	Original dramatization	Original dramatization	Original dramatization	Planning, presenting simple musical programs	Dramatization
Making up stanzas to songs	Making up stanzas to songs	Making up stanzas to songs	Making songs more expressive	Expressing original musical ideas	Individual taste in songs, music
Using rhythms and calls appropriate to song being sung	Creating rhythms for instruments and bodily activity	Creating rhythms for body movements, instruments	Creative dancing	Creative dancing	Creative dancing
	Addition of introductions and codas to songs	Creation of singing tunes	Introductions, codas, original stanzas, tunes	Introductions, codas, original stanzas, tunes	Creation of tunes
		Facility on autoharp	Choice of chords when accompanying autoharp	Choice of chords when accompanying autoharp	Greater part singing, accompaniments
		Tunes on bells	Tunes on bells		
			Skill, discrimination in use of rhythm instruments	Skill, discrimination in use of rhythm instruments	Skill, discrimination in use of rhythm instruments

SECTION VII

Appendix

SECTION VII: APPENDIX

BACKGROUND FOR TEACHERS

Voices and Instruments

CLASSIFICATION OF VOICES

The four characteristics of a tone serve us in classifying human voices as well as instruments. The voice, which is the most common and universal of all musical instruments is often the least understood. Because our voices are a "part of us" they most closely express our thoughts and emotions.

The human voice varies with each individual. These individual characteristics are caused by physical conditions or (and) by mental influence. People sing because they "want to sing"—mental influence—and successful teachers recognize the necessity for producing situations in which people "want to sing." In doing this, teachers have found that four types of songs are used. Given in the order of their greatest appeal to individuals, we have

Sentimental Songs

Peppy Songs

Humorous Songs

Serious Songs

People sing best when they are happy: full of energy and vitality. This is evidenced by the singing at football games, club meetings, and other events where enthusiasm is high. Ofttimes the songs themselves create the atmosphere which is conducive to good singing.

Beside the mental, which means that the individual "wants to sing," the physical characteristics which regulate range and quality are the determining characters in voice classification.

LYRIC SOPRANO

This is the highest of the girl voices. Lyric means light and the quality should remain light as the pitch ascends. A high "flute like" quality should be required for this classification. The range is from E — 1st line treble staff, to high A.*

(A common error in school choirs is to have nearly all of the girl singers classified as first sopranos. The number of lyric sopranos will be about the same as the number of altos. Each part usually represents at least twenty or twenty-five percent of the girls singing in the choir.)

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* All range of voices is given for the average, individual voices may vary either higher or lower

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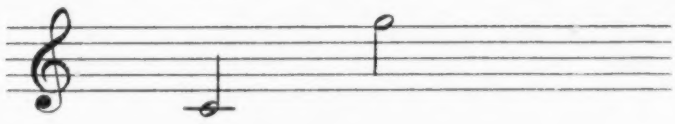
MEZZO-SOPRANO

Mezzo means half. The mezzo-soprano voice is the one "between the soprano and the alto." The quality is slightly heavier than the lyric soprano and not as heavy as the contralto. The range is from middle C to G above the staff.* The majority of girl singers are mezzo-sopranos.

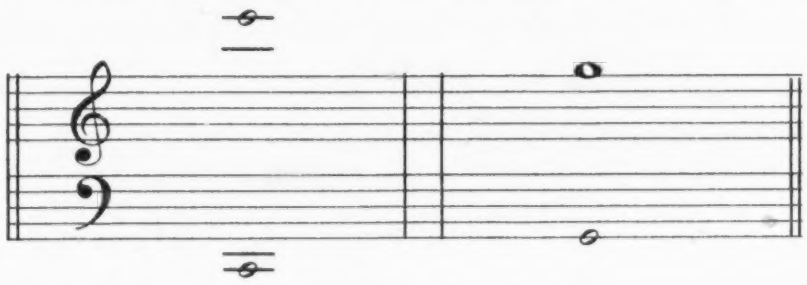
(It should be noted that a great deal of school and church music does not require the sopranos to sing higher than a G. For this reason, many mezzo-sopranos are able to sing the lyric or first soprano part. Such singers usually prefer this, because it is the melody.)



RANGE*

The range of a voice is the pitch "high and low" to which the singer may go without injuring the quality. Boy voices, after they have changed, are usually one octave lower than girl voices. The quality also changes.

(*The range of a choir is roughly from low C to high C. This gives a range from 70 to over 1000 vibrations. School choirs (SATB) are usually limited to three octaves, G to G.)



QUALITY

The quality of the voice is a more determining factor in its classification than is the range. A violin string may be stretched over a 'cello and tuned very high. It would not sound like a violin, neither would it sound like a 'cello.

By wishing to sing high or low, students may through years of singing, develop their voices in either or both directions. To change the quality of the voice is a more difficult task.

GIRLS' VOICES

Girls' voices are classified under three headings: 1 — soprano (lyric), 2 — mezzo-soprano, and 3 — alto or contralto.

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* See footnote p. 103.

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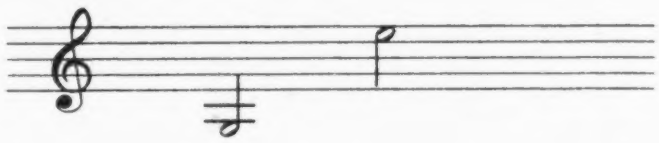
CONTRALTO

The word alto originally applied to men's voices singing in falsetto. However in recent times the words alto and controlto are interchanged and refer to the lowest of the girl voices. The voice is rich and resonant especially on the low tones. The range is from the G below middle C (many altos sing lower, to E the fourth space.)*



(Contraltos should be warned against singing their low tones to the exclusion of high ones. Directors of choirs should be warned that girls should not sing the alto part exclusively merely because they are able to read it and to harmonize with the melody. This is too often the case.)

*See footnote p. 103.

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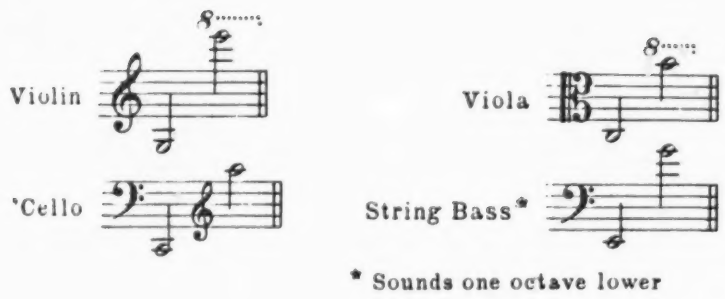
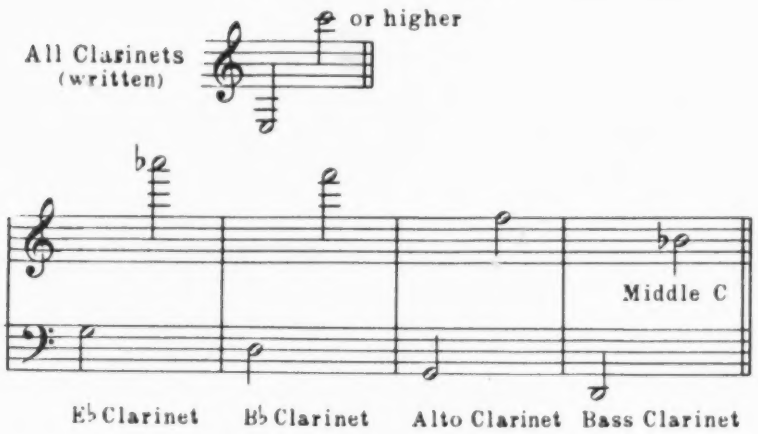
Family of Instruments

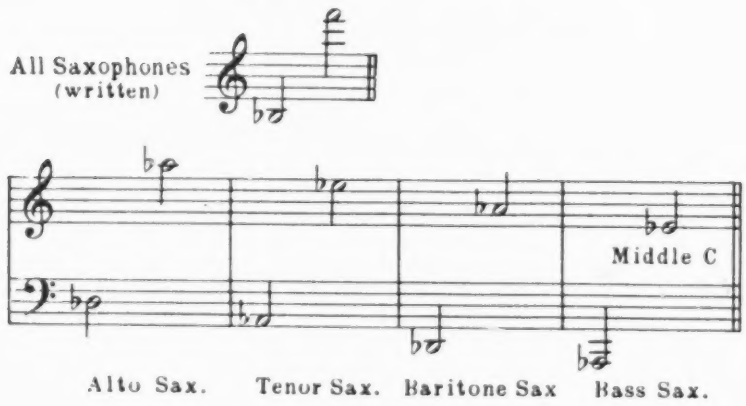
STRING FAMILY



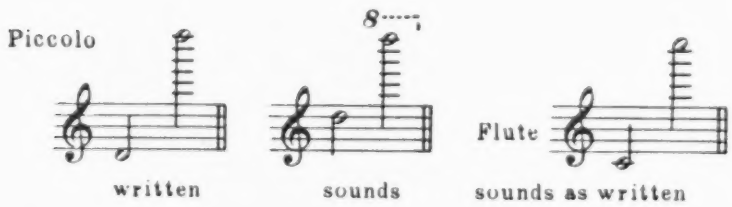
CLARINET FAMILY



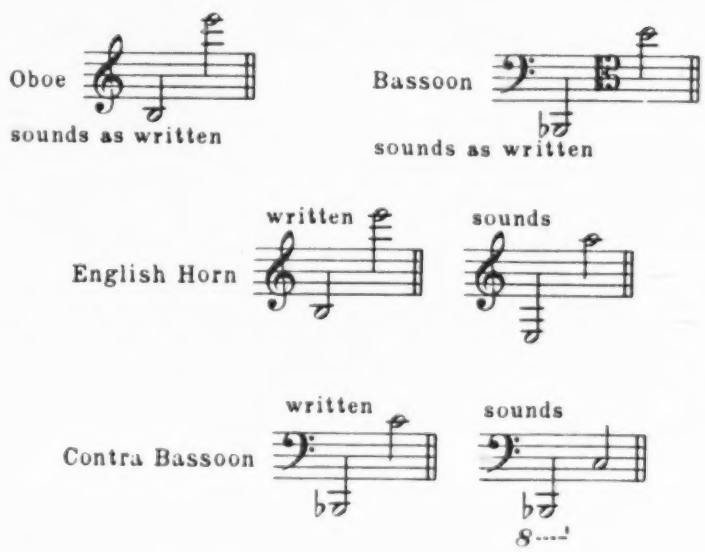
SAXOPHONE FAMILY



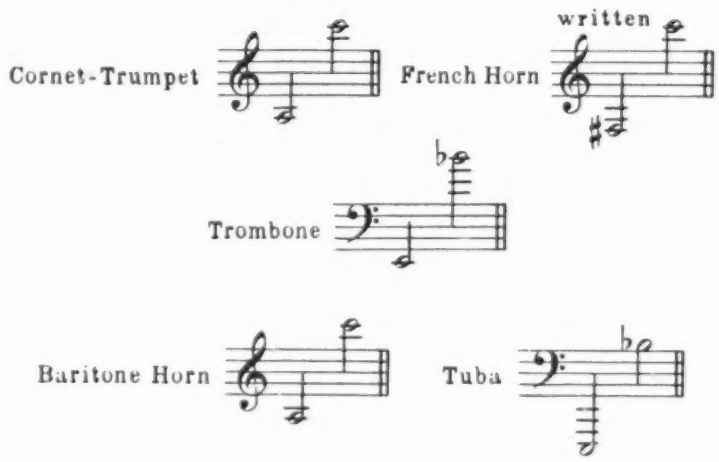
FLUTE FAMILY



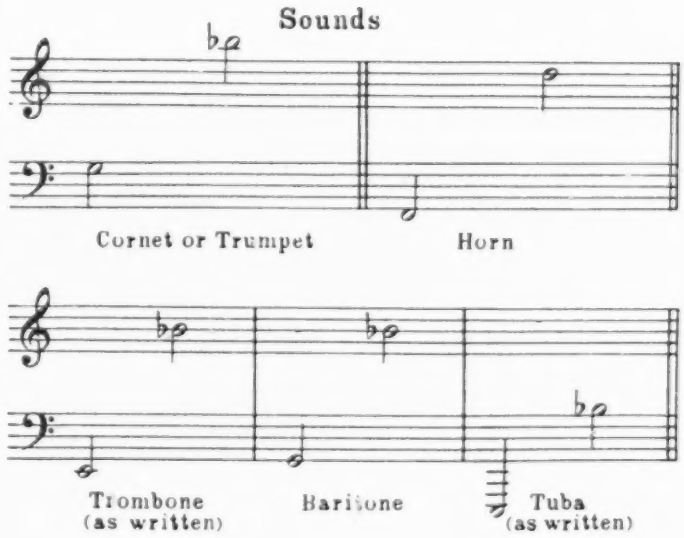
DOUBLE REED FAMILY



BRASS FAMILY



Sounds



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TUNING THE AUTOHARP

It is essential to keep the autoharp in tune. Factors such as weather and frequency of use may necessitate tuning the autoharp occasionally. Unless you have had a great deal of experience in hearing chords, you may need to request the help of your music teacher or a local music store.

SUGGESTED TUNING PROCEDURE

Since the autoharp is a chording instrument, it should be tuned by chords rather than by consecutive tones of the scale.

1. Start with the F major chord. Press the F button and check all F, A, and C strings with the corresponding tones on a well-tuned piano or a set of tuned bells. (Tighten the string to raise its pitch; loosen it to lower its pitch. To be certain that you are tuning the correct string, trace your finger along the string to its tuning peg.)

2. Press the C major button and tune the C chord (C—E—G). If you have tuned all C's carefully (in the F chord), you have only the E and G strings to tune.

3. Continue, as above, tuning chords in the following order:

   —G major chord (G—B—D). Only the B and D strings remain to be tuned as the G strings were tuned in the C chord.

   —G_7 chord (G—B—D—F) should now be in tune as the F strings were tuned earlier.

   —D_7 chord (D—$F^{\#}$—A—C). Only the $F^{\#}$ strings remain to be tuned.

   —B^b chord (B^b—D—F). Only the B^b ($A^{\#}$) strings remain to be tuned.

   —E_7 chord (E—$G^{\#}$—B—D). Only the $G^{\#}$ strings remain to be tuned.

   —A_7 chord (A—$C^{\#}$—E—G). Only the $C^{\#}$ strings remain to be tuned.

4. All members of the following chords belong to other chords which have already been tuned: C7, A min., D min., G min.

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PLAYING CHORDS ON AN AUTOHARP

Place the autoharp in front of you so that you can read the letters on the bars. Find the F bar. Rest the index finger of the left hand on the button of the F bar. Now rest the middle finger of the left hand on the button of the C_7 bar. Notice that it is the next one in that row.

Seesaw back and forth by pressing one button after the other. Feel your way without looking. Strum the strings with your right hand. (Strum away from the body to the left of the bars.)

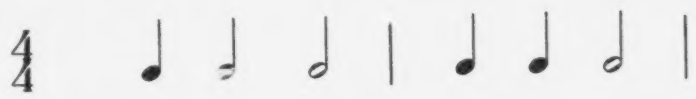
When you press the F button and strum, you are sounding the F chord.

When you press the C_7 button and strum, you are sounding the C_7 chord.

Play one chord after the other several times to hear the difference in the sound of the two chords.

You can accompany the singing of the familiar song "Frere Jacques" with these two chords.

This is the chord pattern of each phrase:



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ELEMENTARY THEORY

In order for anyone to read and write music, it is necessary to be familiar with the terms, signs, and characters which make up the vocabulary and notation of music.

REPRESENTATION OF SOUND: The four characteristics of a musical tone are:

Pitch
Duration
Intensity
Quality

These characteristics are represented by signs and symbols and are referred to as music notation.

TERMINOLOGY: Terminology is the application of specific words to music. The musical vocabulary consists of many words which are taken from various languages and are an accumalation of several centuries. They are predominantly Latin, however, because it was the scholarly monks of the Catholic Church who recorded the world's culture during the Dark Ages.

MUSIC FUNDAMENTALS: In order to teach music effectively, a teacher should be familiar with certain basic fundamentals of music. This is referred to as music Theory. Although the material which follows is far from being all-inclusive, it will give the teacher who is unfamiliar with the technical facets of music, a foundation which will enable him to teach music in the elementary classroom very effectively.

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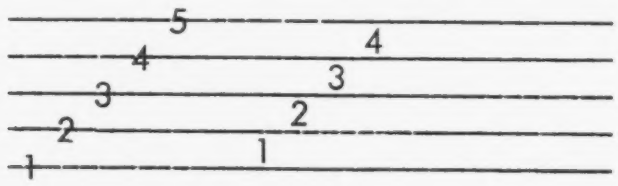
GLOSSARY OF TERMS

THE STAFF: The music staff consists of five lines and four spaces. Notes are placed on the staff to indicate pitch, which is the highness or lowness of tone.



LETTER NAMES OF NOTES: The first seven letters of the alphabet, (A B C D E F G) are used to name the lines and spaces. Their placement upon the staff is determined by the use of a sign called the CLEF.

CLEFS: A clef is a character placed on the staff which denotes the name and pitch of some specific tone. There are eight clefs that may be used in writing music. Those in most common use are the treble (G), Alto (C), Tenor (C), and Bass (F).

The treble clef places the note G on the second line of the staff; The Alto Clef places the note middle C on the third line of the staff; the Tenor Clef places middle C on the fourth line of the staff; and the Bass Clef places the note F (below middle C) on the fourth line of the staff.

The treble and bass clefs are the most commonly used. The C-Clef, which establishes the placement of middle C may be moved to any line on the Grand Staff. This latter clef is used in viola music, cello, trombone, bassoon, and occasionally in vocal for the Alto part.

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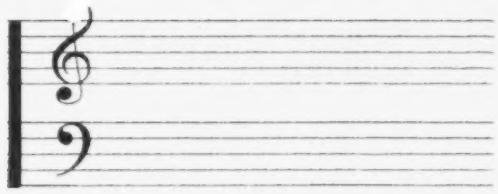
GRAND STAFF: When the treble and bass clefs are used together, it is called the Grand (or Great) Staff.



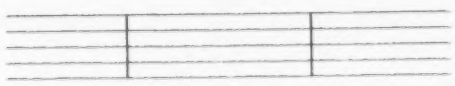
The treble clef is used for notes written for women's, children's, and tenor male voices; also for the higher instruments of the band, orchestra and piano. The bass clef is used for notes written for men's voices, for the lower instruments of the orchestra and band, and the piano.

LEGER LINES: Sometimes notes must be written which extend above or below the staff. Short lines are written above or below the staff to extend the range, and are called leger lines. Theoretically, there is no limit to the number of leger lines which may be added.

The sign "8va" over a note indicates that it should be played an octave higher than written; if placed below a note, it indicates that it should be played an octave lower than written.

BAR: A bar is a line drawn vertically across the staff dividing it into measures.

MEASURE: A measure is the amount of space, or time, between two bars. This is determined by the meter signature. Today, the terms "bar" and "measure" are frequently used interchangeably. Although technically incorrect, common usage amongst musicians has developed a similar identity for the two terms. In elementary music, however, the technical meaning of the terms should be adhered to.



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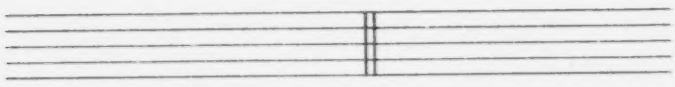
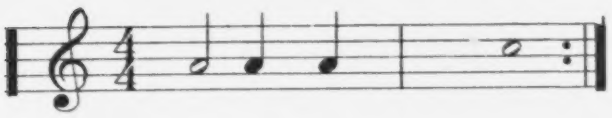
DOUBLE BAR: A double bar consists of two single bars drawn close together and indicates one of three things:

a. Change in Key Signature
b. Change in Time Signature
c. End of Composition



REPEAT MARKS: Repeat marks are made by placing dots in the spaces before and/or after a double bar. These indicate that the music is to be repeated from the beginning or from a previous set of marks.



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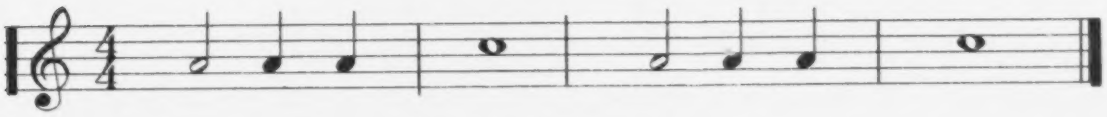

performed

DA CAPO: The letters "D.C" indicate that the music is to be repeated from the beginning.

DAL SEGNO: The letters D.S. indicate the music is to be repeated from the sign.

FINE: The word FINE indicates the end of a composition. It is usually found after a D.C. or D.S. repeat.

TACET: When no music is to be performed, the word tacet appears.

Just as a grammatical statement must be correctly wirtten in order to be understood so must music. In order to establish the four characteristics of a musical sound the staff and clef signs establish the pitch; the time signature and the kind of note used establish relative duration; Intensity is established by words and characters; the quality is indigenous to the medium of performance. The most commonly used notes in elementary music are:

Whole Note	𝅝	
Half Note	𝅗𝅥	One half of the value of the Whole Note
Quarter Note	♩	One fourth the value of the Whole Note
Eighth Note	♪	One eighth the value of the Whole Note
Sixteenth Note	𝅘𝅥𝅯	One sixteenth the value of the Whole Note

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In instrumental music one will occasionally find thirty-second and sixty-fourth notes. The parts of a note are named as follows:

• = Head | = Stem ⌐ = Flag ┬┬ = Beam

For every note there is a comparable rest sign indicating that the same amount of time is to be silent. The rest signs are as follows:

▬ Whole Rest

▬ Half Rest

Quarter Rest

Eighth Rest

Sixteenth Rest

TIME SIGNATURE: Rhythm is established in music by dividing the time into equal units of measurement. Each unit is a measure. The pulsation is established by giving relative values of intensity to the different kinds of notes according to their relative time value, or by characters which will indicate accents. The time signature consists of two numbers, one over the other as in a fraction. The top number always indicates the number of beats or pulsations in each measure and the bottom number indicates which kind of a note will receive one beat.

When the upper number of a time signature is either a 2, 3, or 4, the composition is in Simple (or Common) time. Any number indicating the kind of a note may be used as the bottom number. Examples of Simple time are:

2 4 3 2 4 3 2

2 2 4 4 8 8 8 etc.

When the upper number of the time signature is a 6, 9, or 12, the composition is in Compound Time. In this time the upper number is divided by three in order to get the number of beats or pulsations per measure. The basic differences between Simple and Compound time is that in Compound Time a triplet, or its equivalent receives one beat. Examples of Compound Time are:

6 9 12 6 9 12 6

8 8 4 4 4 16 2 etc.

Irregular time signatures using the numbers 5, 7, 11 etc., are occasionally found. (Especially in Folk music) The accents in the measures are usually indicated but these irregular rhythms are usually a combination of Simple Time, Compound Time, or a combination of both.

The letter C is sometimes used to indicate $\frac{4}{4}$ time. When it is used with a vertical line drawn through it, it is called "Alla Breve" time, and is the same as $\frac{2}{2}$

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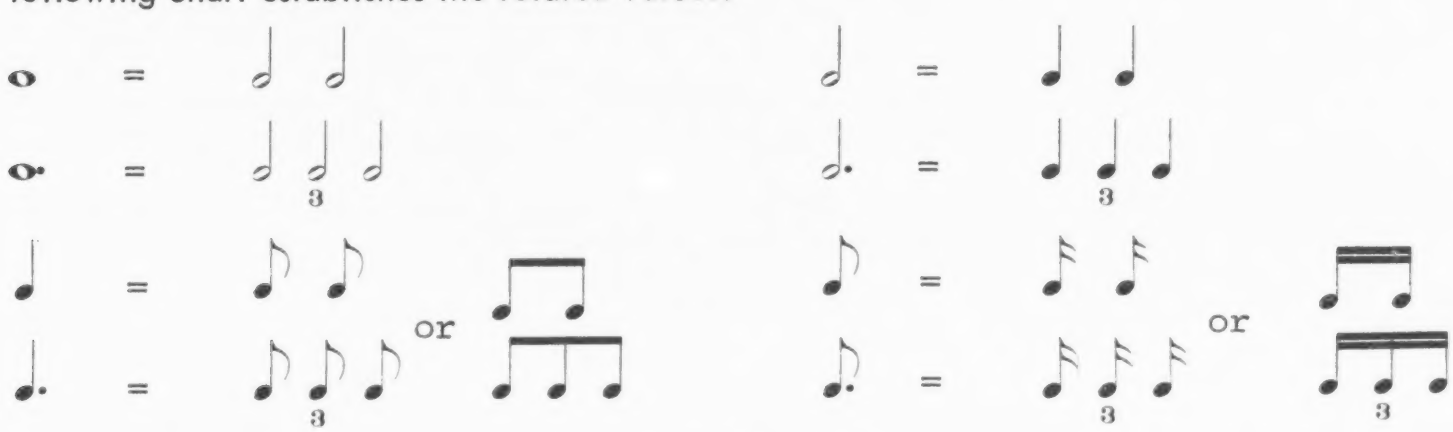
All time signatures may be classified according to the following Chart:

UNIT DIVISION	NUMBER OF BEATS IN A MEASURE	DUPLE 2	TRIPLE 3	QUADRUPLE 4	QUINTUPLE 5
SIMPLE	Signature	2 2 2 2 2 4 8 16	3 3 3 3 2 4 8 16	4 4 4 4 2 4 8 16	5 5 5 5 2 4 8 16
	Unit	𝅗𝅥 𝅘𝅥 𝅘𝅥𝅮 𝅘𝅥𝅯	𝅗𝅥 𝅘𝅥 𝅘𝅥𝅮 𝅘𝅥𝅯	𝅗𝅥 𝅘𝅥 𝅘𝅥𝅮 𝅘𝅥𝅯	𝅗𝅥 𝅘𝅥 𝅘𝅥𝅮 𝅘𝅥𝅯
COMPOUND	Signature	6 6 6 6 2 4 8 16	9 9 9 9 2 4 8 16	12 12 12 12 2 4 8 16	
	Unit	𝅝 𝅗𝅥 𝅘𝅥. 𝅘𝅥𝅮.	𝅝. 𝅗𝅥. 𝅘𝅥. 𝅘𝅥𝅮.	𝅝 𝅗𝅥. 𝅘𝅥. 𝅘𝅥𝅮.	

Regardless of the tempo (or speed) in which a composition is played, the classification remains the same. For example: A piece in 3/4 might be played so slowly that the beat does not coincide with the unit. In this case the unit is the quarter note, but the beat is the eighth note, and the time signature is still classified as Simple 3/4. This is one of the most difficult of the rhythmic concepts to teach, particularly when related to Compound time. It is not so difficult if the student is taught the difference between the unit of measurement and the division of that unit into beats from the very beginning.

Dotted notes are sometimes confusing to children. Their existence is due to the fact that all of our notes starting with the whole note are divided by two, or are halved. Therefore we have no such thing as a third, sixth or ninth note, which establish the triplet rhythms. In order to do this, a dot is placed after a note and is a symbol for a note which is equal to half the value of the note which it follows: A dotted half note, therefore, is equal to a half note followed by a quarter note; a dotted quarter is equal to a quarter note followed by an eighth note, etc. The two notes are tied together, extending the duration of the first note by one-half its value. A dotted note, therefore, is equal to 1-1/2 times the value of the note without the dot. This makes possible the division of units into groups of three instead of two. The following chart establishes the related values:



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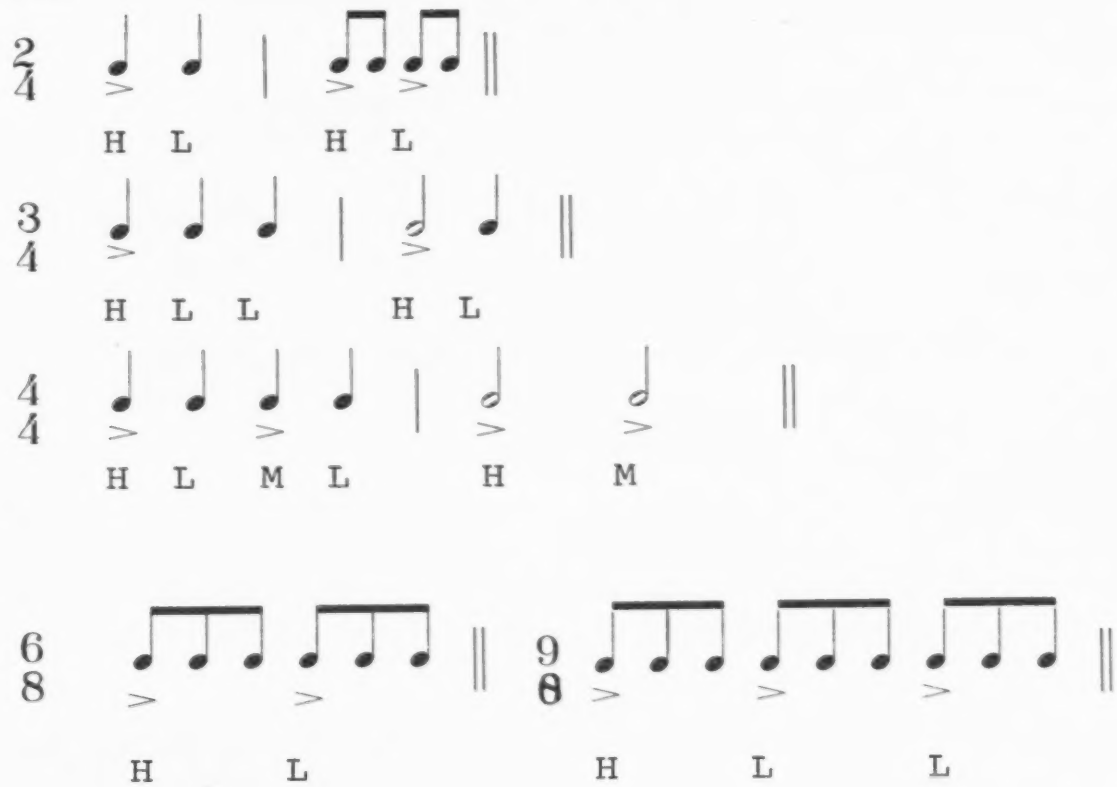
As measures are determined by SOUND as well as by written symbols it is necessary to know where accents are usually found in various time signatures. In 2 beats to a measure the accents are HEAVY - light; in three beats in a measure the accents are HEAVY - light-light; in 4 beats to a measure the accents are HEAVY - light - medium - light. In compound time the accents are the same with triplets receiving the accents. This would be notated as follows:



Unless otherwise indicated, the first note of a measure or triplet receive the heaviest accent.

When the heavy and medium accents do not fall in their proper place we have what we call syncopation. Another way of saying this is that syncopation occurs when the accent is placed on the weak part of the beat or measure. This may be obtained by:

1. Placing an accent mark over an unaccented note.
2. Tieing an unaccented note over to an accented one.
3. By having irregular rhythm within the measure.

ESTABLISHING PITCH: Pitch is the most important of the four characteristics in music because it is the SOUND which we hear. The other three characteristics of a musical tone are the elements which establish the composite sounds of a musical composition. Pitch is established first by placing notes on the staff. The clef sign determines the exact placement of the pitch on the staff. The standard of pitch in the United States is A = 440. (This means that when the air vibrates 440 times per second the pitch of A is established.) The student should be taught that all sounds have multiple pitches, but the reference to a specific number of vibrations per second refers to the fundamental tone which our ears establish for us.

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The smallest measurement of pitch which we use in Western Music is the half-step. This occurs when:

1. There are two notes of the same letter name, but different pitch. (C — C#; D — D#, F — F#, G — G#, A — A#)
2. There are two notes in sequence with different letter names and no notes may be placed in between. (E — F, B — C)

In reference to the piano keyboard, No. 1 occurs when going from a white key to a black or a black to a white. No. 2 occurs between two white keys with no black key between.

The distance in pitch between any two notes is referred to in music as an interval. All intervals are based upon the number of half-steps they contain. A half step is made in the following manner:

1. Natural half-step: Natural half steps occur between the notes E - F & B - C.
2. Flattening a natural note: Any note may be lowered by 1/2 - step by placing a flat symbol (b) in front of the note.
3. Sharping a natural note: Any note may be raised on 1/2 - step by placing a sharp symbol (#) in front of the note.
4. Cancellation of a sharp or flat: Any note which has been raised or lowered a half step with a sharp or flat may be returned to its natural pitch by placing a natural sign (♮) in front of it.

In music, the placement of notes on the staff, and the counting of intervals is always done by going up, never down. For instance: The bottom line of the staff is always the first line; an interval is always established by determining the distance from the bottom note to the top. Intervals are named according to their relationship to the Major Scale.

When the seven letter-name notes are placed in order of juxtaposition, they establish a scale pattern. This is, in turn establishes what Webster defined as TONALITY, "the character which a composition has by virtue of its key, or through the relationship of tones and chords to its keynote, or tonic." This relationship of tones is the result of organizing the seven notes into a prescribed pattern, or scale. There are seven basic scales:

```
a b c d e f g
  b c d e f g a
    c d e f g a b
      d e f g a b c
        e f g a b c d
          f g a b c d e
            g a b c d e f
```

Previous to the 17th Century the scales (or "modes") in existence were primarily those basic scales shown above. Each had its own name:

```
a b c d e f g ---------- Aeolian
b c d e f g a ---------- Locrian
c d e f g a b ---------- Ionian
d e f g a b c ---------- Dorian
e f g a b c d ---------- Phrygian
f g a b c d e ---------- Lydian
g a b c d e f ----------- Mixolydian
```

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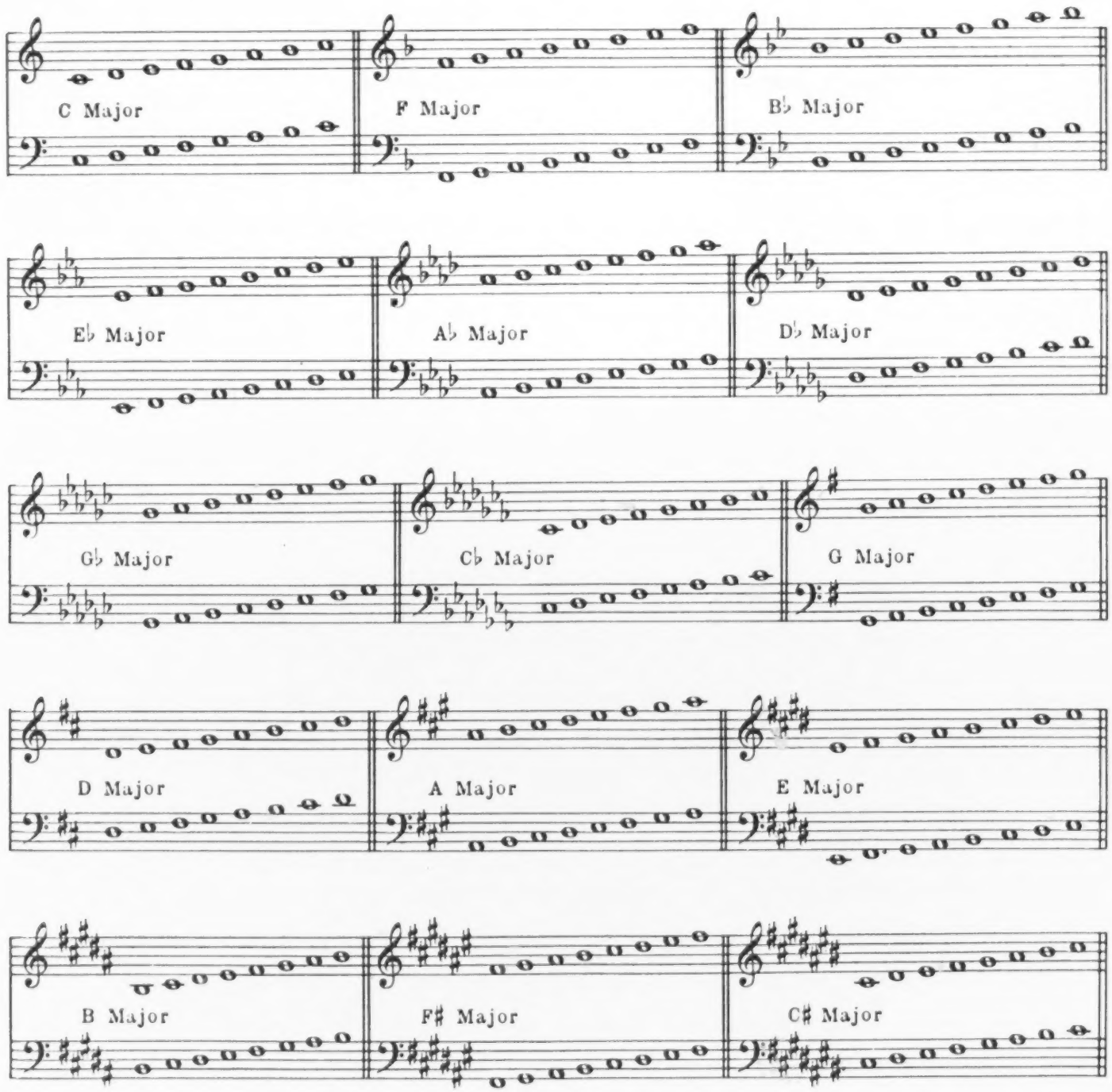
These scales were gradually altered until they lost their original tonality and were transformed into scales with which we are the most familiar — the major and minor scales.

A major scale consists of the seven notes arranged consecutively with 1/2-steps between the 3rd & 4th notes and the 7th & 8th. There are fifteen major scales:

MAJOR SCALES

To write a major scale, take the key signature of the name given and start on that tone. This is called the key tone. Using each line and space, write two tetrachords with a whole tone between.

Examples will be found of all major scales.



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The scale establishes the "key" or "Tonality" in which a composition is performed. The minor scales are also a direct alphabetical succession of eight tones. The interval relationship between these tones, however, differs from that of the major scale. A minor scale has no signature of its own but borrows the key signature from the major key which is most closely related. Each major scale has a relative minor which may be found in two ways:

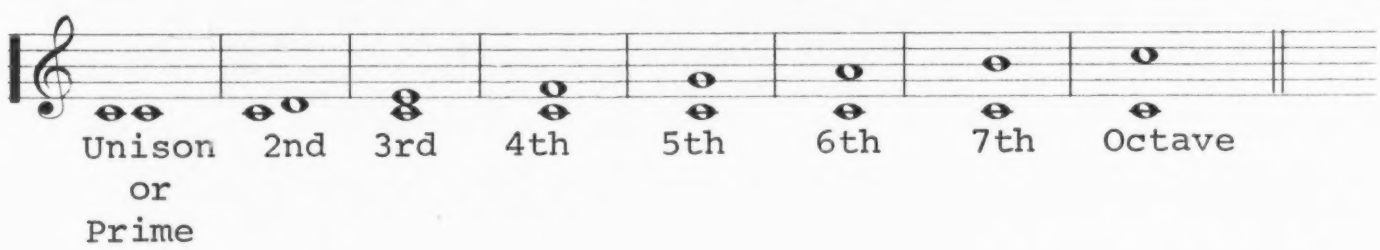
1. Count down three 1/2-steps from the tonic.
2. Start on the sixth note of the major scale.

There are three forms of the minor scale:

1. Natural minor: Starts on the sixth note of the major scale, ascending and descending with no alterations.
2. Harmonic Minor: Starts on the sixth note of the major scale. The seventh note is raised 1/2-step ascending and descending.
3. Melodic Minor: Starts on the sixth note of the major scale. The 6th & 7th note are raised ascending, and are natural descending.

These different scales are distinctly different in sound and easily identified after sufficient practice

It is important that students be able to identify musical sounds when played in succession (melodically) or when played simultaneously (harmonically). Identification of sounds is based upon the ability to hear intervals, all of which are based upon the Major scale. They are named first according to the distance in pitch between the two notes.



The use of accidentals does not change the basic identification of intervals according to distance: Unison (Prime), Second, Third, Fourth, Fifth, Sixth, Seventh, or Octave In counting intervals for identification the bottom note is always counted as 1.

The major scale is always used as the measurement of intervals. In order to hear whether two, three, or four part singing is "in tune" the teacher must train himself to hear and recognize intervals by sight and by sound. There are five kinds of intervals:

1. Major: Any interval of a 2nd, 3rd, 6th, or 7th which is contained within a major scale.
2. Minor: Any major interval lowered 1/2-step.
3. Perfect: Any Unison, 4th, 5th, or Octave contained within a Major scale.
4. Augmented: Any Major or Perfect Interval which is raised 1/2-step.
5. Diminished: Any Perfect or Minor Interval which is lowered 1/2-step.

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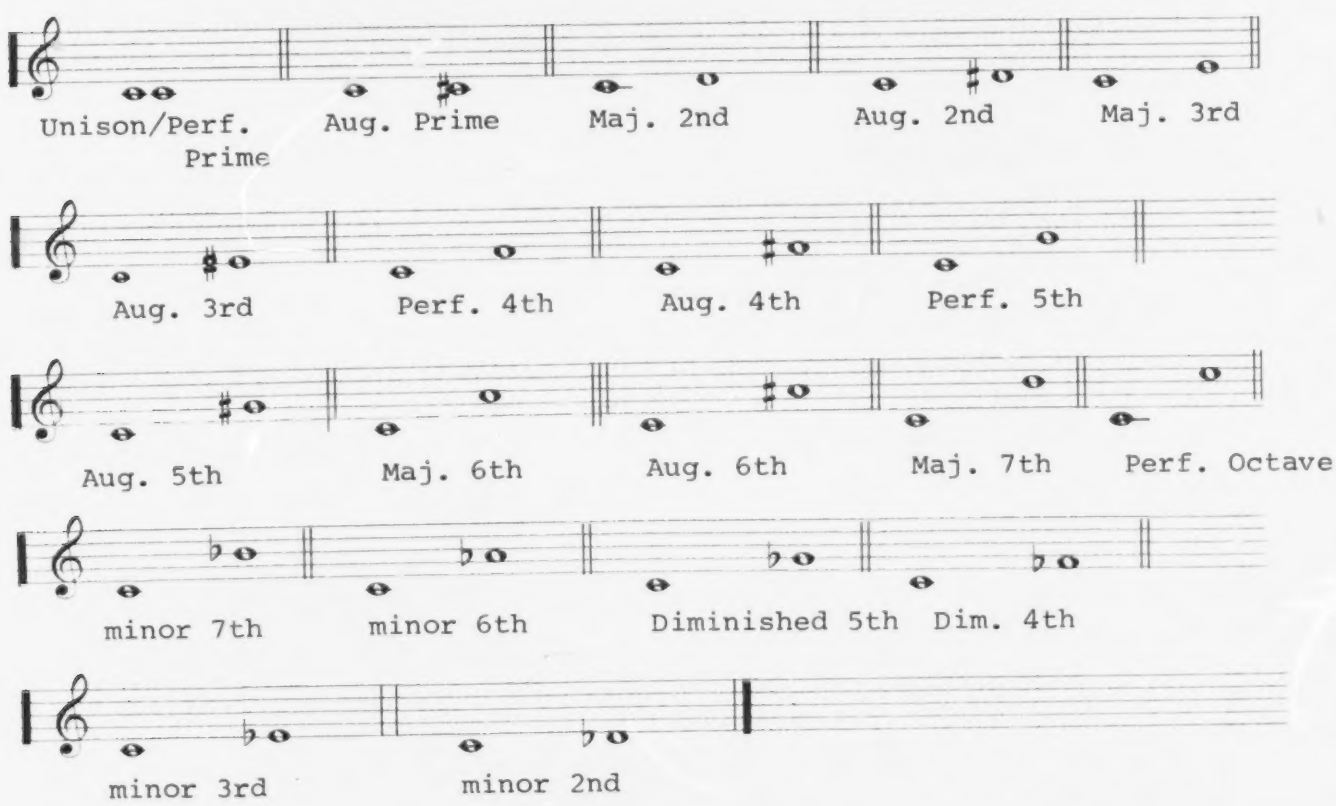
There are two methods for determining complete identification of intervals:

1. By the number of half-steps contained within the interval:

INTERVAL	Number of 1/2-steps
UNISON	0
Augmented Prime	1
Minor 2nd	1
Major 2nd	2
Augmented 2nd	3
Minor 3rd	3
Major 3rd	4
Augmented 3rd	5
Perfect 4th	5
Augmented 4th	6
Diminished 5th	7
Perfect 5th	8
Augmented 5th	9
Minor 6th	9
Major 6th	10
Augmented 6th	11
Minor 7th	11
Major 7th	12
Augmented 7th	13
Perfect Octave	13

2. By establishing the bottom note of the interval as the first note of the major scale beginning with that note. If the upper note is contained within the scale of that name, the interval is either major or perfect; if higher, it is augmented; if it is 1/2-step lower, it is minor 2nd, 3rd, 6th, or 7th, or a diminished 5th; A minor interval lowered 1/2-step becomes diminished.



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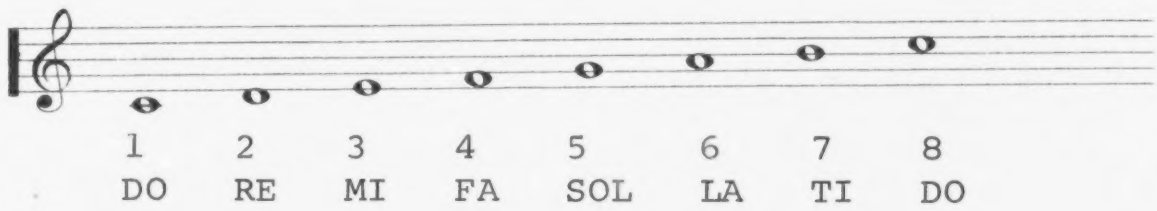
READING MUSIC: The ultimate objective of the elementary classroom music program is developing an ability to read music with the same facility that the student reads the written language. The basic tools for reading have been given. The problem now is to develop additional techniques which will facilitate the use of these tools. The most widely used methods for reading music involve one of two systems:

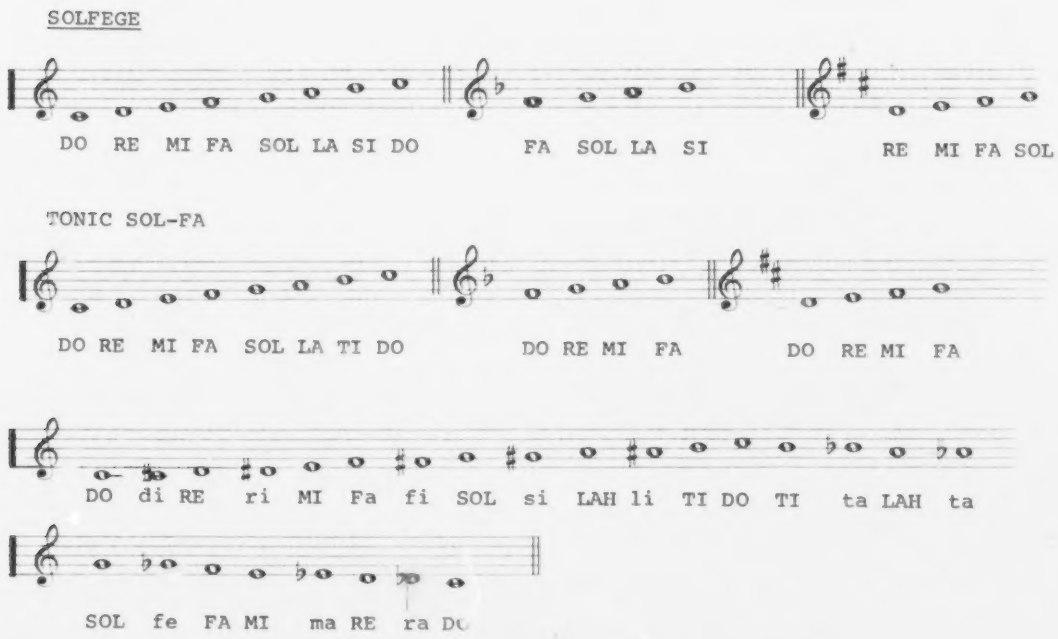
1. The use of special syllables which denote specific notes in the scale pattern.
2. The use of numbers in which the scale is numbered 1 - 8.

It is generally conceded that at the primary level, the syllables are easier for the child to learn. The number system, however, is advantageous when the class begins to learn the fundamentals of theory. Both systems have their advantages and disadvantages, and the best results are usually achieved when the student is familiar with both.



SYLLABLE SYSTEMS: There are two distinct systems used in the teaching to read by syllables: syllables:

1. Solfege. This is properly a type of vocal exercise system in which the names of the notes are DO, RE, MI, FAH, SOL, LA, SI, DO. They are applied throughout on the Continental Fixed-Do System. In this system C is always Do, D is always Re, E is always Mi, etc. This remains true whether the note is natural, sharped or flatted. The object of this system is usually to teach sight-reading or vocal exercises.
2. TONIC SOL-FA. This is the system which should be applied to the teaching of syllables in the elementary schools of Fairfax County. It necessitates a thorough knowledge of keys, and interval relationship. This system develops a knowledge of keys, a tonal concept of key and interval relationship, and a facility for transposition. In this system, the Tonic, or Key-note is always Do, the 2nd note of the scale is Re, etc. Chromatic alterations are also named in this system.



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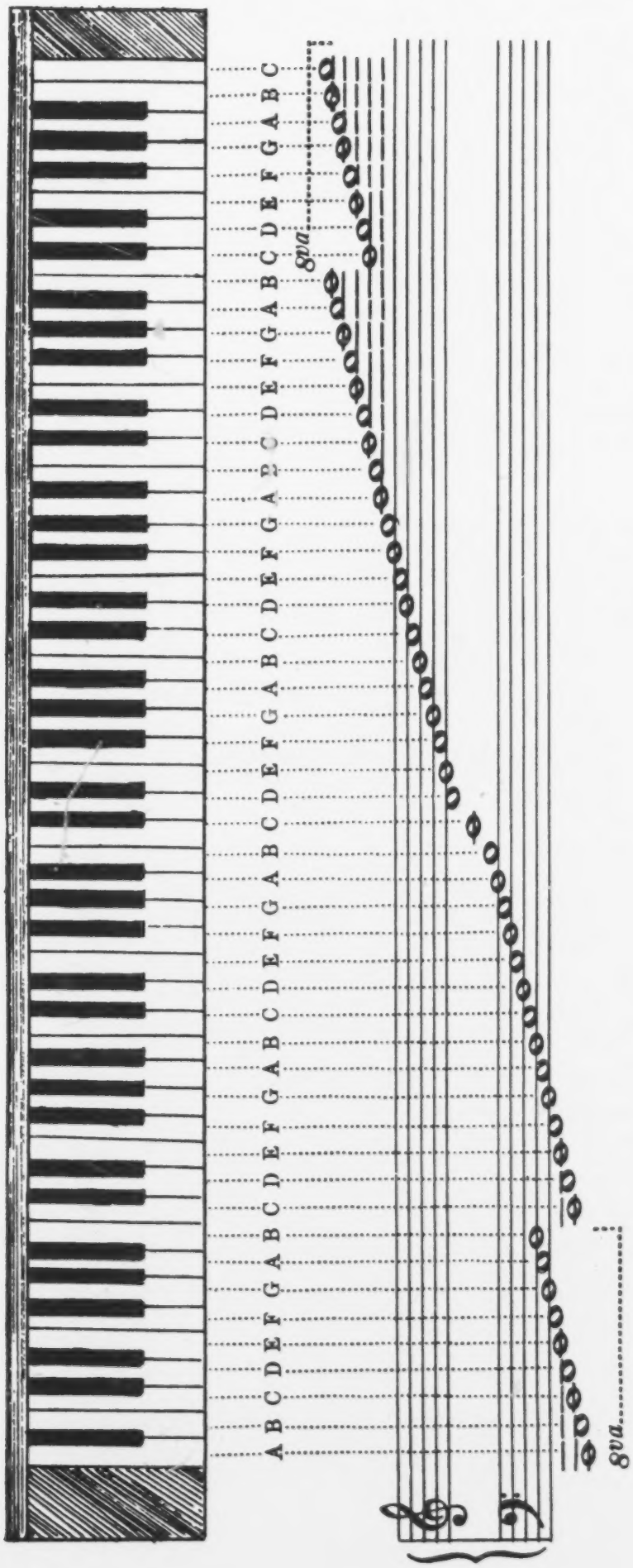

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GLOSSARY OF MUSICAL TERMS

accelerando	- gradually faster
accent	- suddenly loud - stress or emphasis
accidental	- any sharp, flat, natural, double flat or douple sharp
accompaniment	- the musical background for a principal part
adagio	- (a-DAH-zgee-o) at ease; slow tempo. Many times the second movement of sonatas, symphonies, etc.
agitato	- (a-ji-TAH-to) agitated, excited
air	- song, tune, melody
al fine	- (ahl-FEE-nay) to the end
allegro	- (ah-LAY'-groh) cheerful, fast tempo. Often used as the title for the first or last movement of a sonata, symphony, etc.
andante	- (ahn-DAHN-tay) moderately slow
a tempo	- in the original tempo
beat	- pulse
chromatic	- moving in half steps
chord	- a combination of notes sounded together
clef	- an indication of pitch or range
coda	- a supplement at end of composition
crescendo	- (crah-SCHEN-do) gradually growing louder
Dal segno	- return to the sign
De Capo	- return to the beginning
decrescendo	- (DAY-crah-schen'-do) becoming less loud
descant	- a counter melody which harmonizes with the main melody usually written above the melody
dissonance	- combinations of tones that produce a quality of unrest or tension
diminuendo	- gradually softer (dim.)
duration	- a tone may be sustained for varying lengths of time
fermata	- (fayr-MAH-tah) a hold sign. (𝄐) for longer duration in use of chords in music
fine	- finished - the end
flat	- a note or tone one-half step below another
forte	- loud (f)
fortissimo	- very loud (ff)
half step	- smallest pitch interval; a semitone
harmony	- the science of the structure relation and progression of chords

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interval	- distance between two musical tones measured upward
introduction	- a preface to the main body of a composition
key	- the related scale used to compose the song
largo	- (LAHR-go) very slow.
legato	- smooth, sustained
leger lines	- short lines added above or below the staff
lento	- slow, between andante and largo
major	- the arrangement of tones as in the major scale, consisting of 8 tones, with whole steps between all notes except 3-4 and 7-8
melody	- a succession of single tones, having a relationship of a given mode or key
mf	- medium loud
minor	- built on the minor scale with half steps between 2-3 and 6-7
mode	- an arrangement of the 8 datonic notes of a scale according to a fixed pattern
mp	- medium soft
moderato	- (moh-der-AH-toh) moderate speed
natural or cancellation	- modified in pitch, neither flatted nor sharped
note	- a musical tone or sound of particular pitch
phrase	- a short musical thought or sentence
pianissimo	- very soft (pp)
piano (It.) p.	- (pee-AHN-o) soft
pitch	- highness or lowness of tone or sound
presto	- very fast
quality	- the quality of a tone is referred to us as timbre tone quality, or tone color
refrain	- chorus - repeated section after each stanza
register of melody	- relative highness or lowness of the aggregate tones of a melody affects quality of melody
repeat sign	- signs used if a section is repeated
rhythm	- pulse of music - with characteristic accents
ritard	- gradually slower (rit.)
scale	- family of related musical notes
seventh chord	- four notes with an expanse of seven notes, arranged in thirds
sforzando	- forcibly, with sudden emphasis, loudly (sf)
sharp	- raised in tone by a half step
slur	- curved line connecting one or more notes to be sung on one word or syllable very smoothly

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staccato	- (sta-KAH-to) detached - the shortened performance of a note (or group of notes) so that it sounds only for a moment
staff	- five horizontal lines with their spaces on which music is written
syncopation	- a special kind of rhythm which occurs when a note on a weak beat of a measure is accented and held over into a strong beat
tempo	- literally the word means time but in music it refers to speed (fast-slow)
tie	- curved line connecting two notes of the same pitch. Play the first note and hold it during the second note
texture	- the characteristic disposition and relationship of melodic and harmonic factors in music
theme	- melodic idea or basic tune of a composition
tonality	- musical property which creates a sense of gravitation toward a key center
tone	- a sound produced by regular vibrations of air as produced by whistling, humming, singing, plucking a taut string or blowing into a brass or reed instrument
tonic	- the first note or fundamental tone of a scale - when the tonic is the tone C the key is C. When the tonic is F, the key is F, etc.
treble	- G clef
vivace	- (vi-VAH-chay) lively
whole step	- a major second; an interval comprising two half steps
Harmony	- two or more notes sounded at the same time
Chord	- several tones played at one time
Melody	- the tune; a rhythmical series of single tones in a key, arranged to produce a particular effect
Dynamics	- the loudness and softness of tones
Recreational instruments	- easy to play instruments, e.g., ukelele, autoharp used for informal musical activities
Melody instruments	- easy to play melodic instruments such as resonator bells, melody bells, xylophone, small winds (tonette, flutophone, recorder)
Maracas	- Gourds containing pebbles. Shake to produce sound and rhythmic effects
Guiro	- a long slender gourd, with grooves made on a smooth section with a file. A stock is rubbed over the grooves to produce sound effects
Autoharp	- a simple stringed instrument played by strumming across the strings while pressing certain bars which sound selected chords for accompaniments

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MATERIALS AND EQUIPMENT

Effective teaching for the child's best musical growth can be achieved only if materials and essential equipment are provided. Good music books, many types of instruments and audio-visual aids are the tools for implementing a well-rounded comprehensive music program. The materials listed below are some of the essentials. Schools should feel free to add to this suggestive list.

A. In order for the classroom teacher to do a successful job in teaching music, the following materials should be available:

1. An instrument to use to establish pitch, such as:
   a. A set of bells or xylophone
   b. A small wind instrument
   c. A recorder
   d. A piano
   e. Pitch pipe
2. Staff liner - standard plackboard use
3. Record player - three speed and of good quality
4. Percussion Instruments
   a. wook blocks
   b. Rhythm sticks
   c. Tambourines
   d. Cymbals - spun brass
   e Finger cymbals
   f. triangles
   g. Tom-tom or some other type of drum
   h. Marcas
   i. Castanets on a handle
   j. Bell boys (sleigh bells on a wooden handle)
5. Silk scarves
6. Melody bells or resonator bells
7. Autoharps
8. Song books for children to use
9. Teacher's edition of series song books

10. Song recordings for classrooms to use with song books

11. Rolling cart for music materials and equipment - available on schedule in building.

B. Additional materials and equipment available from school library

1. Meet the Instruments of the Orchestra. Bowmar Recording with correlated filmstrips
2. Charts and pictures of the instruments
3. Portraits of composers - 2 sets - Bowmar. Short, informative biographical sketch of each composer is printed on back of each picture. Large full-color reproductions
4. Music flannel board with felt cut-outs
5. Resonator Bells - 25 bars - Chromatic - 2 octaves A to A
6. Zim-Gar Bells, C-G Chromatic
7. Melody Bells - Monarch Deluxe Chromatic #1420C - C-G
8. Color xylophones - 8 notes - 1 octave - C-C (for primary)
9. Additional percussion instruments:

   Sand blocks
   Claves
   Guiro
   Cow bell
   Deep rhythm snare drum
   Double-headed Tom-tom
   Bongo drums
   Chinese wood blocks
   Hand castanets

9. Standard school piano - Everett or Hamilton - one in cafeteria and one on each floor of multi-level buildings

10. Sound projectors

11. Filmstrip projectors

12. Tape recorders - one per two teachers

13 Selected recordings

14. Music filmstrips with correlated recordings (Jam Handy Filmstrips and Recordings)

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C. Books

1. Basal texts - including pupil books, teacher's edition and/or accompaniment books, recordings of songs in basal books

2. Books for Group Singing:

   a. Songs Children Sing - Hall and McCreary
   b. 357 Songs We Love to Sing - Hall and McCreary, 1938
   c. A Singing Bee - a Fred Waring Workshop, Shawnee Press
   d. Songs to Sing with Descants - Beatrice Krone, N. A. Kjos Music Company
   e. Our First Songs With Descants - Beatrice Krone, N. A. Kjos Music Company
   f. Golden Book of Songs - Hall and McCreary, Minneapolis 1951
   g. They Came Singing - Bowmar
   h. The New Blue Book of Favorite Songs - Hall and McCreary, 1941
   i. The Red Book - Twice 55 Games with Music - C. C. Circhard and Company
   j. The New American Songbook - Hall and McCreary
   k. Partner Songs - Frederick Beckman. Ginn, New York

3. Music Appreciation: Music for Young Listeners - Lillian Baldwin, Silver Burdett, Morristown, New Jersey, 1951

   The Green Book)
   The Crimson Book) With related MSB recordings
   The Blue Book)
   The Brown Book)
   Music to Remember

4. Books for Holidays and Seasons

   a. Christmas, Its Carols, Customs, and Legends - Ruth Heller, Hall and McCreary, 1948
   b. Christmas Carolers Book in Song and Story - Torstein O. Kramme, Hall and McCreary, 1935
   c. Christmas Carols with Descants - Bowmar - 60¢
   d. Sing a Song of Holidays and Seasons - Bowmar
   e. A Treasury of Christmas Songs and Carols - Houghton-Mifflin, 1955
   f. American Folk Songs for Christmas - Seeger, Ruth Crawford, Doubleday, 1953
   g. Sing for Christmas - Wheeler, Opal.

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C. Books - (Continued)

5. Social Studies

a. North American Indian Songs - Muriel Dowley and Roberta McLaughlin, Bowmar

b. Sing and Dance with Pennsylvania Dutch - R. Hausman, Bowmar

c. Songs fromVery Easy Descants)
d. Songs for Intermediate Descants) all from Beatrics Krone, Series - - Kjos, Chicago, Illinois
e. Songs for Fun with Descants)

6. Periodicals

a. Young Keyboard Jr.

b. Keyboard Jr. Address: 1346 Chapel Street, New Haven, Connecticut

7. Books for the Teacher

Music Appreciation:

Britten, Benjamin and Holst, Imogene, Wonderful World of Music. Garden City, New York: Doubleday.

Cross, Milton and Ewen, David, Encyclopedia of the Great Composers and Their Music, Vols I and II. Garden City, New York: Doubleday.

Seigmester, Elie, Invitation to Music. (Folkways Record - Introductory Record for Music Appreciation and Understanding) Harvey House.

Rhythms, Andrews, Gladys, Creative Rhythmic Movement. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1954

Reading:

Andrews, J. Austin and Wardian, Jeanne F., Introduction to Music Fundamentals. New York: Appleton-Century-Crofts, 1964

Batcheller, John, Musical Notation. Chicago, Illinois: Encyclopedia Britannica Press.

Bergethon, Bjormar and Boardman, Eunice, Musical Growth in the Elementary School. New York, New York: Holt, Rinehart and Winston, 1963

Dallin, Leon, Introduction to Music Reading. A Program for Personal Instruction. Glenview, Illinois: Scott, Foresman and Company.

Instrumental:

Ballet, Jan, What Makes An Orchestra. London: Oxford University Press

Posell, Elsa, This Is An Orchestra. Boston, Massachusetts: Houghton-Mifflin.

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C. Books - (Continued)

7. Books for the Teacher - (Continued)

Musical Terms:

Apel and Daniel, Harvard Brief Dictionary of Music. Cambridge, Massachusetts: Harvoard University.

Davis, Marilyn K. and Broid, Arnold, Music Dictionary. Garden City, New York: Doubleday, 1956.

Harper, Margaret, Meet Some Musical Terms. New York: Carl Fischer.

Music and Social Studies:

Bauer, Marion, Music Through the Ages. New York: Putnam.

Howard, John Tasker, Our American Music.

Snyder, Alice M., Music in Our World. New York: Mills Inc., 1619 Broadway.

Tooze, Ruth and Krone, Beatrice Perham, Literature and Music as Resources for Social Studies. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1955.

Music Education:

Mathews, Paul Wentworth, You Can Teach Music. New York: Dutton, 1963.

Miller, Hugh, Barnes and Noble, Introduction to Music (Colllege Outline). Washington, D.C.: U.S. Government Printing Office, 1958.

Myers, L. F., Teaching Children Music in the Elementary School. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1950.

Nye, Robert Evans and Bergethon, Bjormar, Basic Music for Classroom Teachers. Englewood Cliffs, New Jersey: Prentice-hall, Inc., 1954.

Nye, Robert Evans and Nye, Vernice, Music in the Elementary School. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1957.

Pierce, Anne E., Teaching Music in Elementary School. New York: Holt, Reinhart and Winston.

Scholes, Percy A., Junior Companion to Music. London: Oxford University Press, 1954.

Yale Report. 1964.

Creative Activities:

Andrews, Gladys, Creative Rhythmic Movement. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1954.

Snyder, Alice M., Creating Music With Children. New York: Mills, 1957.

Timmerman, Maurine, Let's Make Music. Evanston, Illinois: Sammy Birchard, 1958.

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D. Films and Filmstrips:

1. Filmstrips with correlated recordings, Jam Handy Organization, 2821 E. Grand Boulevard, Detroit, Michigan.

Music Stories:

Peter and the Wolf

Hansel and Gretel

The Nutcracker

Peer Gynt

The Firebird

The Sorcerer's Apprentice

Stories of Music Classics:

The Sleeping Beauty

William Tell

A Midsummer Night's Dream

The Swan Lake

The Bartered Bride

Scheherazade

Opera and Ballet Stories:

Lohengrin

The Magic Flute

Aida

The Barber of Seville

The Mastersingers

Coppelia

Great Composers and Their Music:

Johann Sebastian Bach

George Frederic Handel

Franz Josef Haydn

Wolfgang Mozart

Ludwig von Beethoven

Franz Schubert

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D. Films and Filmstrips - (Continued)

1. Filmstrips with correlated recordings, Jam Handy Organization - (Continued)

Instruments of the Symphony Orchestra:

String Instruments

Woodwind Instruments

Brass Instruments

Percussion Instruments

Melodious Percussion Instruments

The Orchestra

2. Filmstrips with correlated recordings, Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago, Illinois, 60614.

1. The Twelve Days of Christmas - 860-24R
2. Christmas Celebrated in Song - 864-
3. The Story of the Nutcracker - 860-22R
4. A 678 SAR - 4 filmstrips, 2 records, guide - Developing Skills in Music:

A 678-1 Rhythm - the quarter and half note

A 678-2 Measures - the whole and eighth note

A 678-3 Dotted note and rests

A 678-4 Accents and time signatures

A 681 SR - 6 filmstrips, 3 records - Our American Heritage of Folk Music:

A 681-1 Songs of the Sea

A 681-2 Songs of the Cowboys

A 681-3 Songs of the Mountains

A 681-4 Songs of the Plains

A 681-5 Songs of the Railroads

A 681-6 Songs of the Civil War

E. Recordings;

American Book Company:

AS-30 Dance Forms in Music

AS-31 Musical Forms, Themes and Variations

AS-33 Introduction to Great Composers of our Times

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E. Recordings - (Continued)

Listen and Do Series - American Book Company:

ABC 1 Friendly Train: Ginger and Josh

ABC 2 Handsome Scarecrow and Little Clown

ABC 3 Work and Sing; Play and Sing; The Dancing Monkey

Primary Music Series - American Book Company:

AS 23 Songs

AS 25 Songs

AS 27 Songs

AS 22 Rhythms

AS 28 Rhythm Band Patterns

RCA Victor Records - Rhythms - Primary:

RCA WE 71 Vol. 1

WE 72 Vol. 2

WE 72 Vol.3

Rhythms - Elementary:

RCA WE 74 Vol. 4

RCA WE 75 Vol. 5

RCA WE 76 Vol. 6

Listening Program - Primary:

RCA WE 77 Vol. 1

RCA WE 78 Vol. 2

RCA WE 79 Vol. 3

Listening Program - Elementary:

RCA WE 80 Vol. 4

RCA WE 81 Vol. 5

RCA WE 82 Vol. 6

RCA Victor Albums:

No. WE87 Singing Games

No. WE 88 Christmas Album

No. WE 89 Indian Album

No. WE 90 Rhythm Band Album

No. WE 91 Patriotic Songs

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E. Recordings - (Continued)

Adventures in Music Series with Teacher's Guides:

LE 1000 Grade 1 Vol. 1
LE 1001 Grade 2 Vol. 1
LE 1002 Grade 3 Vol. 1
LE 1003 Grade 3 Vol. 2
LE 1004 Grade 4 Vol. 1
LE 1005 Grade 4 Vol. 2
LE 1006 Grade 5 Vol. 1
LE 1007 Grade 5 Vol. 2
LE 1009 Grade 6 Vol. 1
LE 1008 Grade 6 Vol. 2

Dance a Story Series - RCA Victor (Gina):

LE 101 Little Duck
LE 102 Noah's Ark
LE 103 Magic Mountain
LE 104 Balloons

Phoebe James Creative Rhythms. Address: Whitney's, 150 Powell Street, San Francisco, California:

AED 2 Free Rhythms
AED 5 Fundamental Rhythms
AED 19 Japanese Street Scenes
AED 21 Nursery School Rhythms
AED 22 Sea Life Rhythms

Vox Music Master Series - Eyegate, Inc., 146-01 Archer Avenue, Jamaica, New York 11435

MM 3500 Johann Sebastian Bach
MM 3600 Ludwig van Beethoven
MM 3640 Berlin
MM 3580 Johannes Brahms
MM 3520 Frederic Chopin
MM 3620 Stephen Foster and Sousa
MM 3700 Gershwin
MM 3560 Handel
MM 3610 Joseph Haydn
MM 3630 Liszt and Paganini

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E. Recordings - (Continued)

Vox Music Master Series - (Continued)

MM 3530 Felix Mendelssohn
MM 3510 Wolfgang Amadeus Mozart
MM 3690 Rachmaninoff
MM 3650 Rossini
MM 3540 Franz Schubert
MM 3550 Robert Schumann and Greig
MM 3590 Johann Strauss
MM 3570 Peter Iliptch Tchaikovsky
MM 3680 Verdi
MM 3670 Vivaldi and Corelli
MM 3660 Wagner

American Book Company, 400 Pike Street, Cincinnati, Ohio:

Excursions, Part I by Cameron McGraw
Excursions, Part II by Cameron McGraw

This is Rhythm with Ella Jenkins - Folkways: Address: Oak Publications, 121 West 47th Street, New York, New York.

Ginn and Company (RCA Victor):

Music of American Indians - Primary and Upper Grades

The History of Music in Sound:

Vol. 1 - Ancient and Oriental Music
Vol. 2 - Early Medieval Music

Recordings for Movement, Rhythm, Dancing. Story records with suggested activities — Primary Children's Record Guild and Young People's Record:

CRG 5019	Creepy the Crawly Caterpillar
YPR 718	Winter Fun
YPR 714	Whoa Little Horses A Visit to My Little Friend
CRG 1012	Nothing to Do
YPR 617	When the Sun Shines (walk, run, roll, swing) My Playful Scarf
CRG 1003	The Carrot Seed My Playmate, the Wind Slow Joe Out of Doors

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E. Recordings - (Continued)

Recordings for Movement, Rhythm, Dancing - (Continued)

YPR 805 Walk in the Forest
Do This Do That

YPR 313 Mozart Country Dances
Mozart - Everybody Dances

LM(x)1085 The Heart of the Symphony

LM 2596 Young Person's Guide to the Orchestra - B. Britten

GLP 46 Space Songs

CL 657 Songs of theWest

CL 860 Songs of the South

DL 244 The Union

DL 220 The Confederacy

ML 5659 Songs of the North and South

Bowmar Orchestral Library with wall charts of themes:

BOL 51 Animals and Circus

BOL 52 Nature and Make-Believe

BOL 53 Pictures and Patterns

BOL 54 Marches

BOL 55 Dances, Part I

BOL 56 Dances, Part II

BOL 57 Fairy Tales in Music

BOL 58 Stories to Ballet and Opera

BOL 59 Legends in Music

BOL 60 Under Many Flags

BOL 61 American Scenes

BOL 62 Masters in Music

BOL 63 Concert Matinee

BOL 64 Miniatures in Music

BOL 65 Music, U.S.A.

BOL 66 Oriental Music

BOL 67 Fantasy Music

BOL 68 Classroom Concert

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E. Recordings - (Continued)

Musical Sound Book Recordings - Musical Sound Books, P.O. Box 222 Scarsdale, New York:

MSB 78039	Bach	Minuet in G and March in D (Harpsichord)
MSB 78040	Bach	Air and Gavottes I and II from Suite No. 3 in D Major
MSB 78041	Bach	Bourree and Gigue from Suite No. 3 in D Major
MSB 78144	Beethoven	Rage Over a Lost Penny
MSB 78150	Coates	Convent Garden, Westminster, Knightsbridge
MSB 78024	Dett	Juba Dance, Turkey in the Straw, War Dance, Gossips
MSB 78148	Elgar	Little Bells, Moths and Butterflies
MSB 78020	German	Merrymakers' Dance, Pastoral, Country Dances - Nell Gwyn
MSB 78119	Grounod	Funeral March of a Marionette
MSB 78113	Grainger	Shepherd's Hey, Country Gardens, Molly on the Shore
MSB 78001	Handel	Water Music, Bourree, Hornpipe and Largo from Xerxes
MSB 78002	Handel	Fireworks Music - Minuet I, II, Bourree, Allegro, Alla Sicilian
MSB 78003	Mozart	Little Nothings - Pantomime, Joyous Gavotte, Graceful Gavotte
MSB 78140	Mozart	The Canary, Organgrinder, Sleigh Ride, In Landler tempo
MSB 78102	Prokofiev	Gavotte, Molto Vivace - Classical Symphony
MSB 78166	Rogers-Bennett	Oklahoma
MSB 78130	Siegmeister	Ozark Set - Lazy Afternoon, Saturday Night
MSB 78033	Tchaikovsky	The Nutcracker Suite - Overature Miniature
MSB 78034	Tchaikovsky	Trepak
MSB 78113	Tchaikovsky	Pavane of Sleeping Beauty
MSB 78035	Tchaikovsky	Waltz of Flowers
MSB 78151	Vaughn Williams	Greensleeves

Children's Records - Folkways, 121 West 47th Street, New York, New York:

FW 7002	American Game and Activity songs for children
FW 7010	Birds, Beasts, Bugs and Little Fishes Songs to Grow on (This is My Land) Vol. 3
FW 7530	Whoever Shall Have Some Good Peanuts

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E. Recordings - (Continued)

Children's Records - (Continued)

FW 7051 Animal Folk Songs for Children

FW 7532 Folk Songs for Young People

FW 7053 American Folk Songs for Christmas

FW 7307 Music Time

FW 7005 Songs to Grow On (Nursery Days, Vol. 1)

FW 7001 American Folk Songs for Children

FW 7015 Songs to Grow On for Mother and Child

Ethnic Folkways Recordings - Same Address:

FW 8850 American Indians of the Southwest

FW 4430 Songs and Pipes of the Hebrides. (See teaching materials catalogue for additional sections.)

Keyboard Jr. Music Appreciation Units - Address: 1346 Chapel Street, New Haven, Connecticut.

Keyboard Jr. recordings

Recordings for Rhythms and Creative Dance:

Rhythmic Play by Sally Tobin Dietrich, Silver Burdett, Morristown, New Jersey.

Music for Rhythms and Dance by Freda Miller, 8 Tudor City Palace, New York, New York.

Rhythmic Activities by Florence Bassett and Cora Mae Chestnut, Whitney's, 150 Powell Street, San Francisco, California

Themes for Children's Rhythms by Erma Hayden. Address: Mrs. Virginia Saunders, 2021 Clifton Avenue, Nashville, Tennessee.

Rhythm Time - Bowmar, 10515 Burbank Building, N. Hollywood, California 91601

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PUBLISHERS AND ADDRESSES

Appleton-Century-Crofts, New York, New York
Birchard and Company - C. C. Birchard, 285 Columbus Avenue, Boston, Massachusetts
Bowmar, Stanley, Company, Inc., 12 Cleveland Street, Valhalla, New York 10595
Burritt Music Shop - Mr. Fred Redente, Main Street, New Britain, Connecticut
Capitol Records, Inc., 151 W. 46th Street, New York, New York
Children's Record Guild, 27 Thompson Street, New York, New York
Columbia Records, Educational Department, 799 Seventh Avenue, New York, New York
Coronet Instructional Films, 65 E. South Water Street, Chicago, Illinois
Disneyland Records, 119 Fifth Avenue, New York New York 10003
Doubleday and Company, Garden City, New York
Educational Audio Visual, Inc., 29 Marble Avenue, Pleasantville, New York 10570
Educational Record Sales, 157 Chambers Street, New York, New York 10007
Encyclopedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois
Encyclopedia Britannica Press, 425 N. Michigan Avenue, Chicago, Illinois
Eye Gate House, Inc., 146-01 Archer Avenue, Jamaica, New York 11435
Faber and Faber, London, England
Folkways Records, 117 West 46th Street, New York, New York
Follett Publishing Company, 1010 W. Washington Boulevard, Chicago, Illinois
Golden Records - Simon and Schuster, 650 Fifth Avenue, New York, New York
Hall and McCreary Company, Park Avenue at Sixth Street, Minneapolis, Minnesota
Harcourt, Brace and World, 757 Third Avenue, New York, New York 10017
Holt, Rinehart and Winston Company, New York New York
Jam Handy Organization, 2821 East Grand Boulevard, Detroit, Michigan
Keyboard Jr., 1346 Chapel Street, New Haven Connecticut - Also; Young Keyboard Jr., Keyboard Jr. Music Appreciation Units
Kjos Music Company, Chicago, Illinois
Lyons Band Instrument Company, 223 West Lake Street, Chicago, Illinois 60606
Music Educators National Conference, NEA Building, 1201 Sixteenth Street, N.W., D.C.
Musical Sound Book Press Society, Inc., Box 222, Scarsdale, New York
Nelson, Thomas, and Son, London England
Peripole Products, Inc., 2917 Avenue R, Brooklyn, New York
Phoebe James Recordings - Lyons, 223 West Lake Street, Chicago, Illinois

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Prentice-Hall, Inc., Englewood Cliffs, New Jersey
RCA Victor - Ginn and Company, 72 Fifth Avenue, New York, New York 10011
Rhythm Band, Inc., 407-409 Throckmorton, Fort Worth, Texas 76101
Shawnee Press, Inc., Delaware Water Gap, Pennsylvania
Scott Foresman and Company, Glenview, Illinois
Silver Burdett Publishers, Morristown, New Jersey
SVE - Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago, Illinois 60614
Visual Products, 3-M Company, Box 3100, St. Paul, Minnesota 55119
Whitney's, 150 Powell Street, San Francisco, California
Willis Music Company, 124 East 4th Streets,Cincinnati, Ohio
Zim-Gar Rhythm Craft - g. L. F roehlich, 130 Eastern Avenue, Baltimore, Maryland
Young People's Records, 100 Avenue of the Americas, New York, New York

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BIBLIOGRAPHY

Andrews, Gladys, Creative Rhythmic Movement for Children. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1954

Bair, Edna M., How to Teach Your Class to Play Autoharp. New York: Ginn and Company. This booklet includes a detailed lesson plan on using the autoharp:

1. How to get started
2. How to continue
3. How to conclude

Coleman, Satis, First Steps in Playing and Composing. New York: John Day Company, Inc., 1930

Coleman, Satis, The Marimba Book. New York: John Day Company, Inc., 1930

Elliott, Raymond, Learning Music. Columbus, Ohio: Charles E. Merrill, Inc., 1961

Mandell, Muriel and Wood, Robert E., Make Your Own Musical Instruments. New York: Sterling Publishing Company, Inc., 1957

McCall, Adeline, This is Music, Book 1 Boston: Allyn and Bacon, Inc. Read Introduction. See Appendix, pp. 181-183; Instructions for making instruments.

Mc Call, Adeline, This is Music in the Kindergarten and Nursery School. Boston: Allyn and Bacon, Inc. Chapter on playing melody and percussion instruments, pp. 143-156.

Timmerman, Maurine, Let's Teach Music. Evanston, Illinois: Summy-birchard Company, 1958. Suggestions for making instruments, pp. 161-173. See bibliography, p. 173.

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GOING TO THE CONCERT

Fairfax County encourages student attendance at concerts by professional and school symphony orchestras, bands, and choral groups. The county sponsors a concert series by the National Symphony Orchestra for students in the fifth and seventh grades, and high school. Plans for the school concert series are made early in the school session to permit best utilization of this experience in the music program.

Concerts are planned to extend the music opportunities and experiences for more children and reflect the strong interest developed over the last few years from the concerts given for Fairfax County students as well as participation in the Constitution Hall Children's Series.

As soon as the program has been arranged, program notes are forwarded to all classroom teachers. The teachers should prepare the children for the concert by going over the program notes and playing the music for the children. As a follow-up the children should be encouraged to evaluate the concert as a means for developing interest in good manners.

The classroom teacher should also use this opportunity to instruct the children in good concert manners. For those concerts which involve bus transportation, such as the Constitution Hall Concerts, it is important to instruct the children in proper manners from the time they leave their classroom until they return.

Special attention should be given to the following:

BUSES: Buses are assigned and scheduled by the transportation department. Two adults should be provided for each bus. Elementary children may take bag lunches and eat on the bus providing arrangements are made for a suitable container for the trash. Students should never have head, hands, or arms, out of the window.

ENTER HALL: Students should remain with their teacher and enter and leave the Concert Hall in an orderly manner. Groups should follow instructions of the Hall guides and fill up seats on the floor before going into the balcony.

SEATING: No seating assignments are made. Teachers should remain with their students, seating them as quickly as possible. No student should leave his seat without permission from the teacher. Attempts are made to arrive in time so that students may be seated and still have time to go to the lavatory before the concert begins - if it is necessary. No student should leave the Hall while the Orchestra is playing. Everybody should remain seated until the concert is finished and they are dismissed.

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APPLAUSE: It is customary to applaud when the conductor enters and walks to the podium. This is a formal way of saying "Hello" to the conductor and the orchestra. When the conductor steps on the podium all applause and talking should stop. When the conductor raises his baton this is the signal to the orchestra that they are going to begin playing. Sometimes the orchestra will play more than one movement of a symphony or a suite consisting of several selections. The audience should not applaud unless the conductor indicates this by dropping his arms to his sides and either turns and faces the audience or steps off the podium onto the stage. If the conductor keeps his baton up, there definitely should be no noise or applause. If the students like a selection, they should applaud generously at the end.

This is an important part of a concert because the amount of applause tells the conductor and orchestra how well the audience receives a selection. This helps them in developing future programs.

During a concert it is not polite to talk or move about in a manner which might distract others. This does not mean that students should not react to music but they should not whisper or make motions which could be interpreted as a discourtesy. Everybody should remain seated until the conductor has left the stage. Students should return to their buses in orderly manner.

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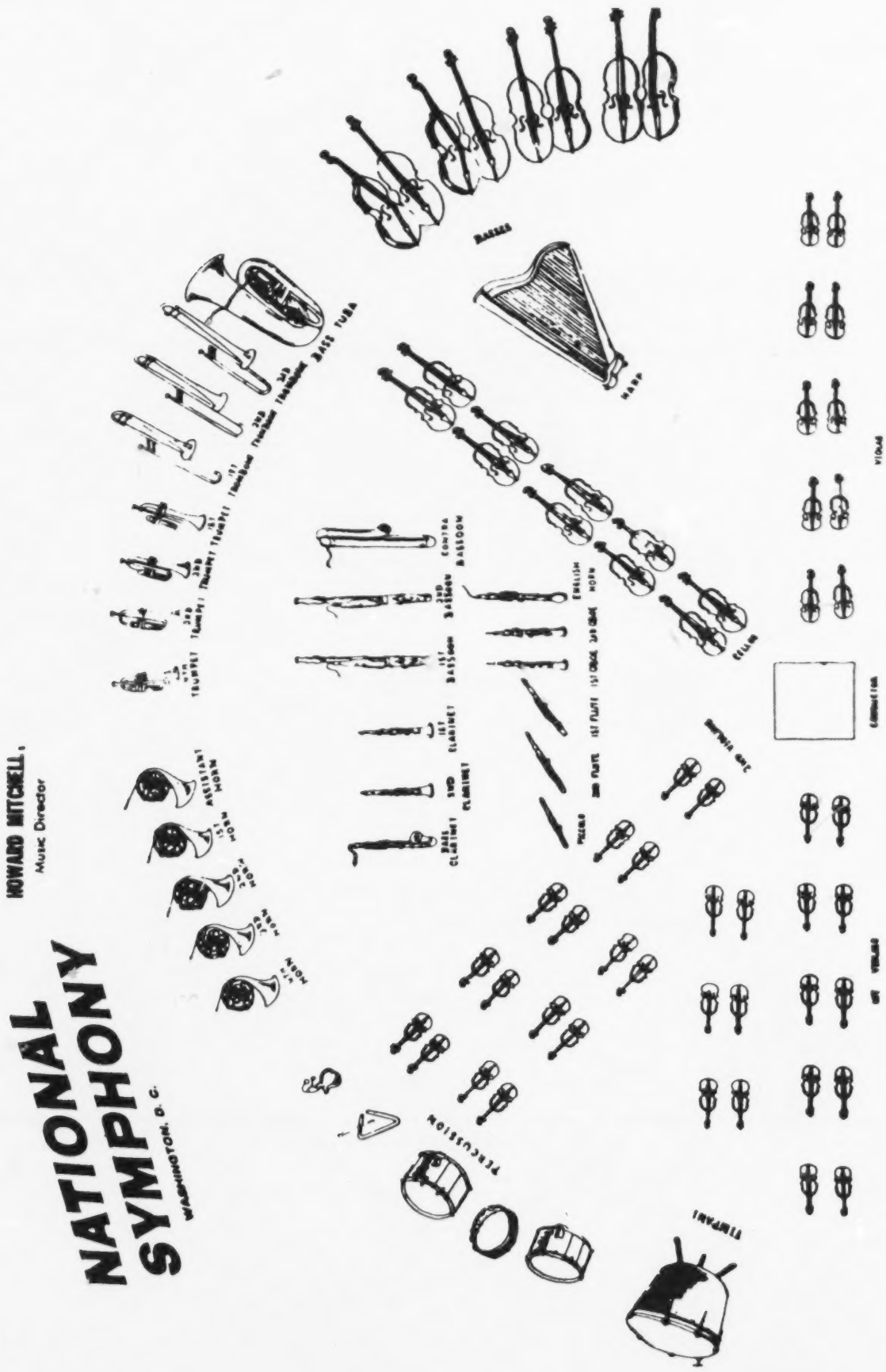
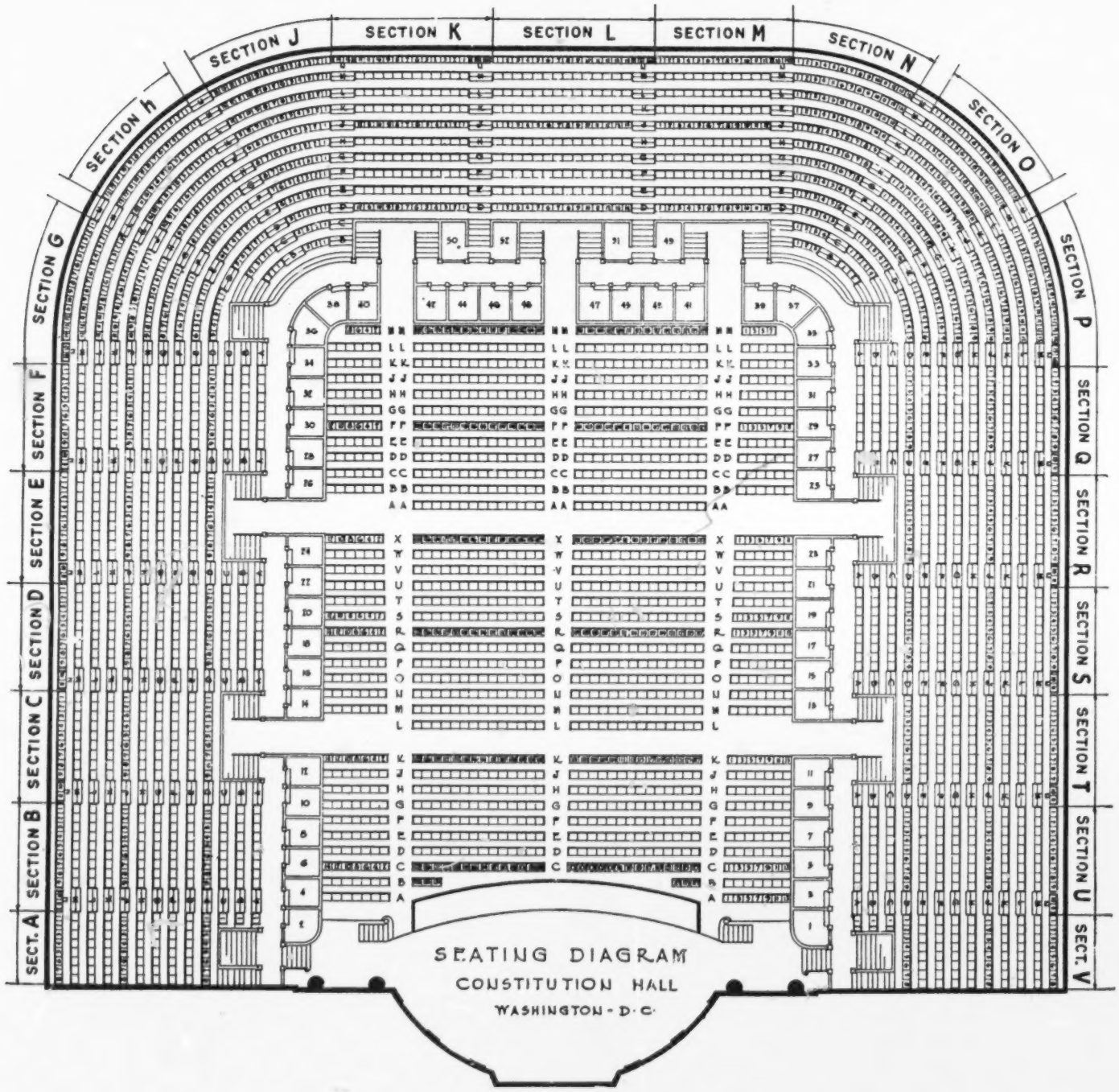
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